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SCREEN RADIO MUSIC STAGE

VARIETY

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PIC B. O. CUES PRODUCTION COSTS

Full Pix-Radio-Press Aid Assured By MacArthur on Tokyo Conferences

Washington, Aug. 28.

Full pix, radio and press coverage of the surrender conferences in Tokyo is assured by General MacArthur, according to Lt. Col. H. B. Decherd of the War Dept. liaison, who reports that over 200 newsmen are accredited to the invasion forces.

All correspondents, he said, are finding the Army and Navy exceptionally cooperative, because word has gone out from MacArthur that every assistance should be rendered the men who get the news to the public. Special voice transmission facilities are provided on Admiral Halsey's flagship, the U.S.S. Missouri, and emergency transmission equipment is going in with the invasion troops, as none knows the condition of Japanese communications facilities. Nip equipment adaptable to shortwave and in working order will be appropriated wherever needed for commercial transmission, said Major Walher Wakefield, of the War Dept. radio section.

Every available transmission facility—Japanese army and navy—will be at the disposal of newsmen, he promised. Japanese coverage will also be permitted.

Joe Glaser to Set Europe Trip for Louis Armstrong; Group's 10G Week Offer

Joe Glaser, head of Associated Booking Corp., has applied for clipper transportation to Europe for sometime in October to complete arrangements for a commercial trip there by Louis Armstrong's orchestra. Offers have been received for Armstrong, who is well known to European jazz followers, from a syndicate that wishes to play him in England, France and Switzerland.

Group has offered Armstrong a flat $10,000 weekly, plus transportation, for a minimum of four weeks in England and an indefinite number of weeks in Paris and Switzerland. The colored trumpeter-maestro has played Europe several times.

La. Gov. Davis 'Too Busy' To Make Pix in H'wood

New Orleans, Aug. 28.

Jimmie H. Davis, Louisiana's "singing governor," reveals he can't take time off to go to Hollywood and make a flicker based on his life. Hollywood agent Mitchell Hamilburg also stated the governor told him he would "consider it," however.

The governor said several studios had asked him to use his vacation this summer to make a short western feature similar to those he made before he was elected governor.

U. S. Pix Into Japan With Occupation Army

A supply of full-length American feature pics with Jap titles are ready to go into Japan with the U. S. army of occupation.

Immediately after the AO lands, the Office of War Information directly, or through military channels, will control all Jap theatres, press associations, radio, books and other means of spreading news or ideology.

Chi Psycho Traces Aggressive Girls To Pix' Not-So-He-Men

Chicago, Aug. 28.

If anyone needs any proof that American women became more aggressive during World War II than they've ever been since the Pilgrims landed on Plymouth Rock, they've got that "proof" now. Phenomenon may be traced through some "vital statistics" now being worked over by a University of Chicago professor, dealing largely with changes in type of fem heroes preferred by the distaffers.

According to the professor, who prefers to remain anonymous pending completion of his paper—albeit willing to talk about it despite a little annoyance that "Variety" had gotten wind of his project—"aggressive" is the only word that can be used to describe the modern American female.

"It's been coming for a long, long time," he told "Variety" last week, "and now, finally, it's here in full bloom—this frightening realization that women are worshipping at the shrine of the fragile, the frail, the impuissant. I refer, of course, to the Sinatrapathics, the Van Johnsonites.

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FOWLER NIXES 250G FOR WHITEMAN FILM

Gene Fowler is said to have nixed a $250,000 offer for the screen rights to his forthcoming biog of Paul Whiteman because the manuscript was incomplete. Story would allow for real-life appearance of Bing Crosby, Johnny Mercer and other Whiteman alumni who are known to be eager to participate in such a film. Several companies are interested in such a pic.

It all started a year ago in Coast nitery when Whiteman praised Fowler's treatment of John Barrymore in "Good Night, Sweet Prince," and Fowler said, "Paul, I wish you'd let me do your story. It's a natural and I've wanted to do it for years and never dared ask."

"Gene, I've wanted you to do it for years and never dared suggest it," Whiteman replied.

ONLY WITH DIP WILL PIX SLASH

Long-threatened curb on film production costs, which was to come after the war with Japan ended, now has been pegged to any serious boxoffice decline, when and if it arrives

The end of both the Jap and European wars was supposed to be the signal for a material reduction in production costs, but the pruning may be delayed six months to a year, it being generally figured in industry circles that any recession will not be reflected at the film theatre boxoffice until at least then.

There are several reasons for the conviction that production costs can't be trimmed right now. One is that labor expenditures are virtually frozen at current levels. Another is that the outlay for talent will remain about the same for another three or four months when the influx of returning stars will be felt in Hollywood. A third is that the use of

(Continued on page 51)

Stage Door Canteens To Fold; Theatre Wing To Stress Hospital Shows

Stage Door Canteens will steadily and progressively fold, but the American Theatre Wing will continue to function, gradually switching its entertainment activities to Army and Navy hospitals. First Canteen to close is that in Newark, which exits Thursday (30), the need for the oasis in that section having considerably lessened.

Not definite how long the original Canteen in New York, which recently moved into the Hotel Diplomat, will operate. Rental arrangement at the Diplomat has been extended another month to Nov. 1, but whether it will continue thereafter has not been decided. Difficulty of finding more permanent quarters makes it unlikely that the Wing will attempt to move the Canteen again, realty being in increasing demand.

Closing dates for other Canteens will be decided after Labor Day, indications being that the San Francisco spot will outlast the others.

Rose Plans London Copy Of Diamond Horseshoe

Billy Rose is planning a London replica of his New York Diamond Horseshoe nitery, with American girls and British oldtime performers. He's going to London in the next few weeks.

Idea was given impetus by the recently released 20th-Fox film "Diamond Horseshoe," which is said to have established a publicity beachhead for the venture.

While abroad, Rose will also set a deal for the British version of his legiter "Carmen Jones," which he wants to produce with the present cast now playing Chicago.

He's also primed to go to Mexico to confer on entertainment plans for the Pan-American Exhibition under Mexican Government auspices.

Atomic-Bomb Shows Get Tabu On Radio in Secret Washington Nix

Somebody high up in the U. S. Government—either in the War Dept. or very close to the White House—has put thumbs down on further dramatization of the atomic bomb discovery over the radio, or on any type of radio exploitation of the subject.

To avoid any open charges of "regimentation of opinion," no directive has been issued from Washington on the subject as far as is known.

But certain facts, added up, indicate clearly that word has been passed down—quietly but firmly.

As soon as the atomic bomb discoveries were made public, radio stations and nets fell over one another in scheduling dramatizations and discussion of the biggest scientific-political news the world has had in many years. A number of good shows got on the air.

The War Dept. is known to have had a plan to furnish top-ranking scientists who worked on the atomic bomb as speakers on network programs. Several Government agencies, other than the War Dept., had planned either to do shows on the subject or to cooperate in the working out of such shows.

This much is known. Every one of these officially-sponsored plans has been dropped. And the few people who may know the reason aren't talking or explaining why.

Nazi Surrender House Now a Tourist Shrine

Berlin, Aug. 28.

The little red school house at Rheims, where the surrender of Germany took place officially, is now a shrine and tourists are already pouring in.

School house has been turned over to local Mayor and municipality is charging 40c admission fee, selling souvenirs, etc.

Influx of N.Y. Visitors Heavier Since V-J Day, Boosting Amus. B.O.'s

Lifting of gas rationing with surrender of Japan has resulted in one of the heaviest hotel jams in New York's history. Previous to the present jam, the hotels restricted visitors to five days, but this has been cut down in many cases to overnight lodgings.

The increased hotel traffic is due to the influx of people whose purpose it is to greet relatives coming back from the European theatre of war, plus buyers coming in for late fall and winter displays in reawakened peace business.

Travel increase is having a healthy effect on amusements. The new influx of patrons is more than compensating the cafes for the loss of war worker clientele. Latter, affected by cutbacks in war contracts, are starting to conserve savings until it's known how they'll make out with conversion.

USO-CAMP SHOWS MAY CARRY ON TILL 1947

USO-Camp Shows will continue throughout 1946 and probably throughout 1947, according to Lawrence Phillips, Camp Shows executive vice-president, who last week sent a memo around to all Camp Show execs and employees citing the necessity of entertaining thousands of troops who will remain overseas in the armies of occupation.

However, full details of the Camp Shows' post-V-J program cannot yet be formulated, inasmuch as the final surrender terms haven't been revealed yet. But on the basis of the post-V-E program, it's estimated that overseas entertainment will continue at around 75% of its full sked. Camp Shows is now waiting word from the Army, which has asked it to ready a post-V-J prospectus pending arrival of details.

Phillips also declared that hospital entertainment will continue indefinitely, since many wounded will be bedded for some years.

However, V-J has already necessitated some changes. First casualty is the redeployment program which has been abandoned.

Servicemen Musical Slated for Broadway; Also 'Hamlet' in Unies

"Free and Easy," a musical comedy with a cast of servicemen and former officers of the Army, Navy, Coast Guard and Marines, is slated for the new Broadway season. While the male end of the cast will be made up of performers who have been in the services, the femme contingent is expected to come from USO units that appeared on the foxhole circuits.

Story for the book was written by Bill Waters and Leonard Key, both of the Navy, and scripted by Russ Gleason and Ted Key, of the Army. Frank Woodruff, formerly of RKO, is representing the vet group "Hamlet," with a cast of servicemen, which is also planned, cast to appear in uniforms.

Falsely Jailed As Forger, U May Film His Story

Universal may film the experiences of Bertram M. Campbell, Wall street exec, who spent three years in a N. Y. prison for a forgery he did not commit. Campbell was recently freed when the real forger was caught.

U's eastern story editor, Bill Blake, has conferred with an attorney representing Campbell, who reportedly has cleared up majority of legal aspects involved in clearing the story and filming rights.

Salary Stabilization Takes a Fall For Most of Amusement Business

Washington, Aug. 28.

Salary stabilization went out the window last week for most of show biz.

Bureau of Internal Revenue ruled that, so far as stabilization under the Treasury control is concerned, raises can be granted without limit so long as (1) the raises do not serve as a basis for seeking higher price ceilings from OPA; (2) resisting lowered price ceilings; or (3) increasing the cost to the Government on contracts. Treasury controls all salaries over $5,000 plus salaries under $5,000 paid to an administrative, professional or executive employee.

This opens the way to boosting the take for those who became Hollywood stars since the war and have been under a freeze; to many radio entertainers under contract, etc. Treasury permission is not required for these boosts.

The announcement:

"Joseph D. Nunan, Jr., Commissioner of Internal Revenue, acting in accordance with Executive Order No. 9599 issued by the President on August 18, 1945, today modified his Salary Stabilization rules to permit any employer who desires to increase the salary of any employee to do so immediately subject to the following conditions:

"(a) The salary increase will not be used, in whole or in part, as the basis for seeking an increase in price ceilings, or

"(b) The salary increase will not be used, in whole or in part, for resisting otherwise justifiable reductions in price ceilings, or

"(c) In the case of products or services being furnished under contract with a federal procurement agency, the salary increase will not increase the cost to the United States.

"If these conditions are met, the employer may proceed to grant the salary increase without any application for approval, or any other formality whatsoever. Otherwise, the employer must apply for approval, in the usual manner, to a Regional office of Salary Stabilization Unit, Bureau of Internal Revenue.

"The new policy applies to salaries, bonuses, commissions, fees, incentive pay and all other types of compensation.

"Where employers already have on file applications for increases which are consistent with the new policy, the employers may proceed at once to grant the increases without waiting for action on their applications. An increase consistent with the new policy also may now be made by an employer who has heretofore received disapproval of an application filed under the old regulations. The granting of these increases, however, does not validate any salary payments made heretofore in contravention of the former regulations. Therefore, enforcement action will continue to be taken against past violators.

"Under the Salary Stabilization Regulations, which are being revised in accord with the new policy, the Commissioner has authority over all salaries of $5,000 or more per year, and also any salaries of less than $5,000 when paid to administrative, professional or executive employees who are not represented by labor organizations. These changes in the Salary Stabilization Regulations do not, however, change in any way the Commissioner's authority under the Income Tax and Excess Profits Tax Regulations to disallow deductions for unreasonable salary payments. This authority under the tax regulations has always been a protection against tax avoidance and is not connected with the wartime measures to prevent inflation."

Wage Bar Hoisted So Bit Players Up Coin

Hollywood, Aug. 28.

Removal of the Governmental wage stabilization order hit the jackpot for character and bit players in the film studios. Thesps who formerly worked for $100 and $150 a day are now refusing to work on a one-day basis and are demanding $500 to $750 for the week, even though the role calls for one day's work.

Lifting of the wage lid may work out in some of two ways; more freelancers will draw stock contracts, or more unknown players will be hired on speculation.

Freulich, Ex-Col. Lenser, Cited for Ok'nawa Pix

Hollywood, Aug. 28.

Capt. Henry D. Freulich, former Columbia lensman, received a citation awarding him Bronze Star Medal for duties as photographic officer with Sixth Marine Division at Okinawa.

Citation states that Freulich often risked his life voluntarily, exposing himself to enemy fire in order to take pictures that would be of benefit to his division. It also adds that his energy and ingenuity gave material assistance by complete photographic coverage enabling saving of lives through advance knowledge of terrain given to assault troops.

Melchior Denmark-Bound

Hollywood, Aug. 28.

Lauritz Melchior will plane to Denmark, following his commitment in Metro's "Two Sisters from Boston," to warble for the Danish king's birthday party in Copenhagen, Sept. 26.

Singer will return in time for the opening of the San Francisco Opera Company season, Oct. 6.

IRENE MANNING TO B'WAY

Hollywood, Aug. 28.

Irene Manning shoves off for Broadway next week to play the femme lead in the John C. Wilson stage production, "Day Before Spring," with rehearsals starting in mid-September.

Miss Manning recently completed three weeks with the "Rose Marie" show in San Francisco.

★ ★

What's the Big News about a certain Swanderful Star?

See pages 27 to 30

★

167th WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1945"

El Capitan Theatre, Hollywood, Cal.

"It's the fun spot of Los Angeles. Really a permanent laugh institution."

RANDOLPH SCOTT.

AGMA Walkout Threat Subsides in 'Trovatore' Snag on Italian PW's

Hollywood, Aug. 28.

Threat of walkout on production of "Il Trovatore" at Redlands Bowl, because 50 former Italian prisoners of war were slated to sing, ended today (28) when 16 balking members of American Guild of Musical Artists agreed to remain in show.

AGMA representative stated singers misunderstood situation and were walking out because they felt PW's were taking over jobs that rightfully belonged to professional musicians. Guildsmen stated that they were not opposed to Italians on racial grounds, however. Performance now will go ahead with all groups, although Italians will not be paid.

PIX, RADIO FACE JOB ON ARMY RECRUITING

Washington, Aug. 28.

Pictures and radio face a major new job for the Government in connection with the big campaign getting under way to recruit men into the postwar regular Army. Drive is now being prepared here and indications are that a substantial chunk of money may be spent to advertise it since the Army used advertising as a medium in several of its drives during the war.

If this money is put on the line, radio advertising is likely to garb a chunk of it. However, the job done by pictures will probably be gratis—as usual.

Army's idea is to get enough men by enlistment for occupation and garrison duties, so that drafted men can get out more swiftly.

HAC on GI Frying Pan For Talent Duckout

Hollywood, Aug. 28.

End of the war has put the Hollywood Victory Committee in a tough spot, with important film names ducking overseas entertainment assignments which they were willing to fill while hostilities were on.

Army and Navy toppers, who expected plenty of film talent for postwar shows, particularly in Europe, are tossing the blame on the HVC.

L.A. to N.Y.

James Andrews.
Maurice Bergman.
Barbara Britton.
Steve Broidy.
Norman Corwin.
Sam Dembow, Jr.
Alfred Hitchcock.
Conrad Janis
Carl Leserman.
David Lewis.
Borje Lundh.
Somerset Maugham.
Bruce Phillips.
Herbert S. Silverberg.
Spencer Tracy.
Bernie Wolf.
Robert Wolfe.

N.Y. to L.A.

Al Finestone.
Sam Marx.
Robert Powers.
Howard Strickling.

N. Y. to London

(By Clipper)

Sept. 1—John Lester.
Sept. 3—George Banyai.

SCULLY'S SCRAPBOOK

By Frank Scully

Chicken Thief Flat, Aug. 26.

Though one writer, W. R. Burnett, purchased a second-run grind house in Frisco as an investment property, the trend in Hollywood among "writers" still seems to be onward and upward with the arts. Not only is the place crawling with culture, but "The Screen Writer" has survived a third issue, and coming up is an item called "The Hollywood Quarterly." Both seem on the dull side, which is nothing against their survival, being in fact the royal road to longevity.

In a first issue of "The Screen Writer" Dalton Trumbo, listed as editor, molded some spitballs and shot them at Director Sam Wood. The result was an intemperate full-page ad from Wood in reprisal, generating plenty of heat. But with that lively exchange, "The Screen Writer" has slowed down to a walk.

As for "The Hollywood Quarterly" the billing is being split between the college professors and the studio writers. Kenneth Macgowan, who wrote himself up from catching shows for "Vogue" to a producer at Fox, is editor of the first number. The price for a single copy will be $1.25—a bargain on account this is to be "a journal dealing on the professional level with the creative and technical problems and the educational potentialities of motion pictures, radio and television"—all at least $5 words.

Equality at Ascot

Damon, the Grunion of All the Runyons, is authority for the news that social sheep are no longer to be separated from non-social goats at racetracks; or if they are to be separated, the difference will not be noticed, because the paddocks for the peasantry are going to enjoy the same comforts and amenities as the royal enclosures. He lays this blighting hand of equality to the labor government in England.

If true, Gertrude Lawrence's "A Star Danced" is already dated, for in it she tells why she couldn't marry Capt. Philip Astley, who, besides being the P. W.'s equerry, was also (no kidding) Goldstick in Waiting to His Majesty the King. PW in those days didn't mean prisoner-of-war but Prince of Wales. It appears that if Capt. Astley had married Gertie, a divorced woman, his career would have been wrecked. Though his wife, he could not have brought her to Court, since etiquette forbade this. Neither could they have entered the Royal Enclosure at Ascot—"something which may seem petty to Americans but which is extremely important to English people, not merely for what it is but for what it represents," adds G.L. Also if they had married she would have had to retire from the stage, and his income was not sufficient "to pay the heavy expenses of his clubs, his uniforms and all the obligations connected with his career in court circles, and to support me and a growing daughter."

So they never gave anybody the chance to heave them out of the royal enclosure. From now on, however, according to the Runyon, the difference will not be enough to break up a marriage.

A Song to Remember

Among other things the Lawrence book cleared for me was who clipped whom on Johnny Green's "Body and Soul"? Libby Holman was to introduce the song in a Dietz-Schwartz New York musical in 1930. While on a summer trip through Europe Libby included a visit to me and there was baffled astonishment in her voice as she told about hearing her new song all over London before she could introduce it in New York.

Well, the Lawrence book Explains All. It seems "Charlot's Revue" was in Boston where Johnny Green wrote it and "I took it to England with me," writes Miss Lawrence, "and later gave it to Libby Holman."

It's nice to have the whodunit solved, but when I first heard it from Miss Holman she acted more as if she had suffered a lift than a gift.

The Berle-ing Point

By Milton Berle

WOTTA WEEK!

Monday: Had breakfast in Lindy's and dashed right over to Lee Shubert's office...Walked right into his private office but a secretary stopped me..."That's o.k.," I smiled, "I'm Milton Berle." She said, "It doesn't matter—ignorance is no excuse"...Oh, well, I could always drop back tomorrow...Hopped in a taxi and went down to Grayson Publishers to see the proofs on my new book, "Out Of My Trunk." Found out the type they're using is Baskerville...I'm a hound for that stuff (Editor's note: Egad!)...One thing sure, everybody's nose will be buried in my book .. it's being printed on Kleenex...Back uptown, and I dropped into the Friars club and played gin rummy with Benny Davis. I beat him for one of his medleys...Jackie Miles told me he's cutting down on expenses... He's putting his bookie on a straight salary...Pleasant Paul Small was there...Paul has gotten so thin that Romo Vincent has taken an option on his wardrobe...Left the Friars and went down to the Battery where I got on a tugboat and we went down the bay to welcome the returning veterans...They were so glad to see me that they tossed gifts overboard, at me...Does anybody know where I can get rid of 1,400 unexploded hand grenades?

Tuesday: Got up bright and early and rushed right downtown so I wouldn't miss Mr. Shubert. He hadn't arrived, so I decided to give him just four hours to show up...Finally, I took the afternoon off and went out to Atlantic Beach...It's lovely out there...All those beautiful bathing beauties...One girl was very stylish...She was wearing silver-fox water wings..Swimming in the surf is wonderful...You go out in the ocean and you get slapped by the waves...I got slapped by a couple of WACS, also...They have women lifeguards out there and to test one of them I swam all the way out and yelled, "Help." She didn't get off the bench... Again I yelled "Help"...She didn't get off the bench...Finally I swam back to shore and, completely exhausted, I said, "Didn't you hear me yell help?" She said, "Why should I—you didn't say please!"...Went back to town where I had dinner at Toots Shor's...Said to the waiter, "Now that the war is over do you have any beef?" He said, "Yeah, why are you a comedian and why am I a waiter?"...He had me there. (Ed: Me, too.)

Wednesday: Lee Shubert couldn't miss me today...I slept on the curb outside his office...But he double-crossed me. Comes to the office by parachute...Went over to the Royale theatre to help them with the casting...Marjorie Fielding picked the dancers...Phil Rapp picked the actors—and I picked my teeth. (Ed.: And who picks your gags?)...While waiting for their auditions some of the chorus lads started a crap game...Oh, well, boys will be boys...I think...Got a letter from Lou Holtz...Says he refuses to go into La Martinique until Dario changes its name to La Pidus... Passed the Winter Garden, and now that it's being turned into a movie house, it's possible the same may happen with other legit theatres...Met J. Arthur Rank, who kept saying LSMFT LSMFT...Lee Shubert May Foreclose Todd...Lee Shubert May Foreclose Todd...In the evening went to the Diamond Horseshoe opening...It was a swell show, especially the magician, "The Amazing Mr. Ballantine" (Frank de Hoven on a dice), and the Watson Sisters...They have some wonderful lines...For example: Fanny says, "I love soldiers." And Kitty quipped, "Oh, you say that every year"...Earl Wilson, the saloon editor, was there and just as the showgirls came on there was an explosion at his table, so I leaned over and said, "What bust...what bust?" He said, "I'm not sure—but it's either a 34 or a 36."

Thursday: Called up Monte Proser to see if he could get me an introduction to Mr. Shubert...Had lunch at Sardi's and fast-talking agent Harry

(Continued on page 10)

THEATRE JOBS FOR WAR VETS

War's End Doesn't Poison Boxoffice For War Pictures--Quality Is the Thing

Although the public may tire of certain types of war pictures in the next few months, now that the shooting is over, thus far there is small indication that they have generally become boxoffice poison. Even if the run-of-mill action war productions drop into disfavor, film execs believe certain varieties of well-made wartime yarns will continue popular, particularly the story with a war background or that covering the transition from the ranks to civilian life. The answer lies in the quality and not the theme.

The war picture has not been hit thus far by the cessation of hostilities, judging from returns in key cities. A notable example is Metro's "Anchors Aweigh," launched almost at the time the Nips were tossing in the sponge, with smash results. Thus film sales execs are convinced on the value of a military title or reference to the fighting men.

Other outstanding examples of b.o. war pix are: "Bell for Adano" (20th), "Back to Bataan" (RKO), Warners' "Pride of Marines," "G. I. Joe" (UA) and "Blood on the Sun" (UA).

"Blood" is expected by UA to hit $2,500,000 domestic gross, with perhaps $1,000,000 more coming from the foreign market. Company switched its campaign on "G. I. Joe" with startlingly fine results. It was a flop on its preem week in Indianapolis, despite a great turnout for the bond show that teed it off. It did a reversal in Philadelphia, where it hit a new house record, and has continued smash since. Instead of a memorial and tribute to Ernie Pyle, it is now being sold as a straight war picture.

Incidentally, picture companies now anticipate a flood of submarine stories. This was the sole type of war material that was officially banned during the war because of its highly secretive angle. There were pictures with submarine background but none treating of actual

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'RAZOR'S EDGE' DELAYED DUE TO CASTING SNAGS

Hollywood, Aug. 28.

"Razor's Edge," which was to have rolled Sept. 1 under Darryl Zanuck's guiding hand at 20th-Fox, is now held up in production start until Jan. 1 because of casting difficulties. Zanuck slated all-star cast and two top femme stars unavailable at this time, so producer is postponing start rather than take substitutes.

Clifton Webb and Alexander Knox to have male leads in film, which George Cukor will direct.

Par Financing Rice Play In Film-Rights Deal

Hollywood, Aug. 28.

Deal between Playwrights Co. and Paramount is set for studio to finance and obtain film rights for Elmer Rice's new play, "Dream Girl." Betty Field will have femme lead in legiter slated for Broadway in mid-November.

Studio plans readying film production during the New York run of play.

M-G to Continue Minny Feature Pic Policy

Hollywood, Aug. 28.

Policy of producing short features as a companion pieces for longer films will be continued at Metro as a result of exhibitor demands.

To date the studio has turned out three of these abbreviated pictures of less than one hour running time. "Bewitched," "Main Street After Dark" and "The Great Morgan." Exhibs like them because they mean a bigger turnover when paired with an extended feature.

Await Hays, Johnston

Any final action on a pact for Eric Johnston to head the Motion Picture Producers & Distributors Assn. now awaits the return of Will Hays and Johnston from the Coast this week.

Pix Nix Berghoff Biog

Film companies are nixing the life story of Pearl Berghoff, strikebreaker whose outfit was eliminated following an investigation by the La-Follette Civil Liberties Committee, before the war.

Story editors point out that unions would boycott the picture.

Fromkess, Aides Quit PRC in Huff

Hollywood, Aug. 28.

Bombshell was thrust into ranks of PRC yesterday morning (27) when announcement without general qualification was made that Leon Fromkess, president; Ben Schwalb, executive producer; Harry Sauber, producer; and Don McElwaine, director of publicity, had resigned. Resignations were tendered to Kenneth Young, chairman of company board, who represents Robert Young of Alleghany Corp., financier of company.

Only comment from Fromkess was that there were differences of opinion in regard to future operations of company and that resignations were effective immediately. Understood that Young interests wanted studio to confine itself to production of action pictures exclusively while Fromkess felt that what he considered entertainment should be made.

It was believed that Fromkess had done a herculean task during five-and-one-half years he had operated company in turning out product that had outfit on winning side of ledger since its organization in February, 1940. Prior to coming to PRC Fromkess was treasurer of Monogram pictures. Sauber had just completed "How Do You Do" with Bert Gordon and Harry Von Zell, and is now cutting picture.

FILM TOPPERS FORM INDIE FINANCE CORP.

Hollywood, Aug. 28.

Motion Picture Investors' Corp., a new company designed to finance independent producers, has been formed here by six men who have had wide experience in the business end of entertainment.

Group consists of Edward Small, indie producer; Daniel O'Shea and Ernest Scanlan of the Selznick film organization; Benjamin Kahane of Columbia; Maury Cohen of the Palladium, and J. R. McDonald, former Veepee of RKO.

Rodgers to Coast Next Wk. for M-G Huddle

William F. Rodgers, Metro v.p. and general sales manager, is slated to leave N. Y. for the Culver City studios next Wednesday, Sept. 5. Will look over forthcoming product and discuss sales plans for same with studio execs.

Eddie Aaron, company's circuit sales chief, will probably accompany him.

350G Yonkers Studio

Yonkers, N. Y., will have a motion picture studio to cost $350,000, it's been announced by Stanley Neal, president of Associated Filmakers, N. Y., which will occupy the site. The new studio will occupy six and a half acres.

Neal states that "the ready public acceptance of educational and documentary short subjects during the past several years has motivated our building this new studio here in the east. Once the studio is built we plan to produce full-length features in New York and to utilize fully the wealth of Broadway talent."

SEE SERVICEMEN AS GOOD EXECS

By FRED STENGEL

A plan to alleviate unemployment for thousands of war veterans has been blueprinted by the nation's 17,000 independent film theatre owners and circuit operators. Move is part of an overall project to reopen houses closed during the war because of the shortage of help, restaff other theatres more fully, and staffing houses in the process of construction.

Hundreds of youngsters who before the war ushered in theatres while attending school reportedly made good soldier and officer material in the armed services because of the discipline, cleanliness and other attributes they were taught while ushering. Now, these kids, four years older, as a result of their armed forces training in handling of detailed jobs and personnel, will make good theatre executive material. That is the belief of key theatre executives in N. Y.

Except for the deluxe houses in key cities, thousands of film theatres throughout the country went through the war years without assistant managers, whereas majority of situations prewar had a city manager, a manager for each theatre and latter's assistants. Now, film houses are presenting to war vets a terrific opportunity to become theatre execs, especially those who handled personnel in the armed forces.

Before the war, it will be recalled, and in many cases during the war years, too, theatre managers worked

(Continued on page 10)

Nelson's Indie Problem Abroad

Hollywood, Aug. 28.

Donald Nelson is tackling a problem for some means of guaranteeing indie film distribution in European markets when majors start pushing backlog there. Nelson, who heads Society of Independent Motion Picture Producers, revealed that chore as his first big task, because indies anticipate majors will release films which have been played out in U. S. but which were not shown in Europe due to war.

It is pointed out these films, already fully exploited here, can roll on velvet even if only partially successful in foreign market. Indies fear their product may be sidetracked in rush of majors to release backlog when postwar exchange conditions and theatre outlets permit.

SPERLING TO JOIN WB WITH OWN PROD. UNIT

Hollywood, Aug. 28.

Capt. Milton Sperling, currently with the Marines, will move into Warners as head of his own production unit next month when he is released from military service. He is a son-in-law of Harry M. Warner, and held a producer post at 20th-Fox before he went to war.

New unit at Warners will be similar to the one allotted Mervyn LeRoy for his Arrowhead Pictures. Associated with Sperling will be Joseph Bernard, chief of Warners' theatre management company, who will function in an advisory capacity on production while continuing his current post.

Par Suspends Ladd

Hollywood, Aug. 28.

Alan Ladd is off the payroll at Paramount as a result of a salary dispute with studio chiefs. Suspension followed the actor's refusal to report for preparatory work in "California."

Paramount officials declared another player would be assigned to the role opposite Betty Hutton in "California," to be directed by John Farrow.

Big 5 Making Last-Ditch Try To Settle Trust Suit Before Trial

With the Big Five motion picture anti-trust suit scheduled to go on trial in October, the major picture companies are making a last-minute effort to settle out of court.

Reps of the defendant companies have approached the Justice Dept. in the past few days to see if some formula can be worked out. In other words, they want to develop a decree before going into court instead of after the trial. Some spokesmen for the Big Five privately admit they have a very good chance of losing the case.

Details of the present negotiations are very much under wraps and the whole matter is in a hush-hush stage, but it's said the dickering is under way. It is reported in picture circles that the termination of the war may be responsible for the companies' sudden desire to settle as quickly as possible a matter which has dragged out for a couple of years.

Those who advance this theory point to certain developments in Washington:

1. Congress and the Administration have strongly expressed the opinion that little business must be given every opportunity to get on its feet during the reconversion period and stay there.

2. The new Attorney General, Tom C. Clark, has indicated no change in the former policy of the department to hit hard in anti-trust cases.

3. The Army and Navy recently

(Continued on page 10)

Col.'s 50c Divvy

Columbia Pictures has declared a 50c cash dividend on its common stock, making the second 50c payment made this year.

Divvy is payable on Sept. 21 to stockholders of record on Sept. 6.

WB's $6,500,000 Net for 9 Mos.

Warners' recently released nine-month earnings statement reveals its greatly improved financial position. Despite the fact Warners paid $12,400,000 in income taxes, it was still able to show $6,500,000 in operating profit.

Net of $1,300,000 after taxes from the sale of WB investment in Decca Records, was not included in account. Profit is equal to $1.77 per common against $1.36 for comparable 1943-44 period. Company's fiscal year ends on Aug. 31.

ZANUCK WOULD NIX BID FROM STATE DEPT.

Hollywood, Aug. 28.

Darryl F. Zanuck has no intention of leaving the motion picture industry to accept a post with the State Dept. in Washington. Answering queries about the proposed shift, the 20th-Fox studio chief said:

"Naturally, I feel deeply flattered. At the same time, however, it is my sincere belief that motion pictures, which have contributed so much to the war effort, can be of immense further good in the coming years. For that reason, I feel that I can be of more service in my present capacity as a motion picture producer."

Maj. Monroe Greenthal Gets Army Discharge

Major Monroe Greenthal, former publicity, advertising and exploitation director of United Artists, was honorably discharged yesterday (28) from the Army after more than two years of service. He entered the Army as a captain.

Before entering the service Greenthal took a leave of absence from UA to become assistant to Donald M. Nelson, then head of the War Production Board. He was commissioned a captain in June, 1943, and upon being promoted to a majority he became chief of the Motion Picture Branch, Industrial Services Division, Public Relations, of the War Dept.

He is expected to return to the film biz but is uncertain on his plans beyond a vacation for several weeks.

Camden Productions Buying Film Yarns

Hollywood, Aug. 28.

Camden Productions, currently winding up its first picture, "Diary of a Chambermaid," is lining up plays and novels for future filming. Paulette Goddard, Burgess Meredith and Benedict Bogeaus, owners of the firm, are heading for New York Sept. 7 to buy as many story properties as they can find.

Company will make two pictures next year, one of which will be a starrer for Miss Goddard under her one-outside-annual deal with Paramount.

Lasky-McEwan to Tee Off

Hollywood, Aug. 28.

First production of the Jesse L. Lasky - Walter McEwan company, "Thanks, God, I'll Take It From Here," will go before the lenses Oct. 1 at RKO.

Film, co-starring Claudette Colbert and John Wayne, will be directed by Mervyn LeRoy.

HITCHY DUE IN N.Y. TO GAB ON GRANT TIEUP

Alfred Hitchcock is due in N. Y. next Tuesday for two weeks to discuss the financing and distribution features of his new production partnership with actor Cary Grant. Merger of the duo was announced Monday (27), first indie venture for both, although actual activity of the new firm will not start until the spring of 1946 when they will have completed their present commitments.

First picture of the pair, with Hitchcock directing and Grant starring, will be an original screenplay utilizing the theme, characters and situations of "Hamlet," but in modern dress. Distribution deal for their first picture has not been set.

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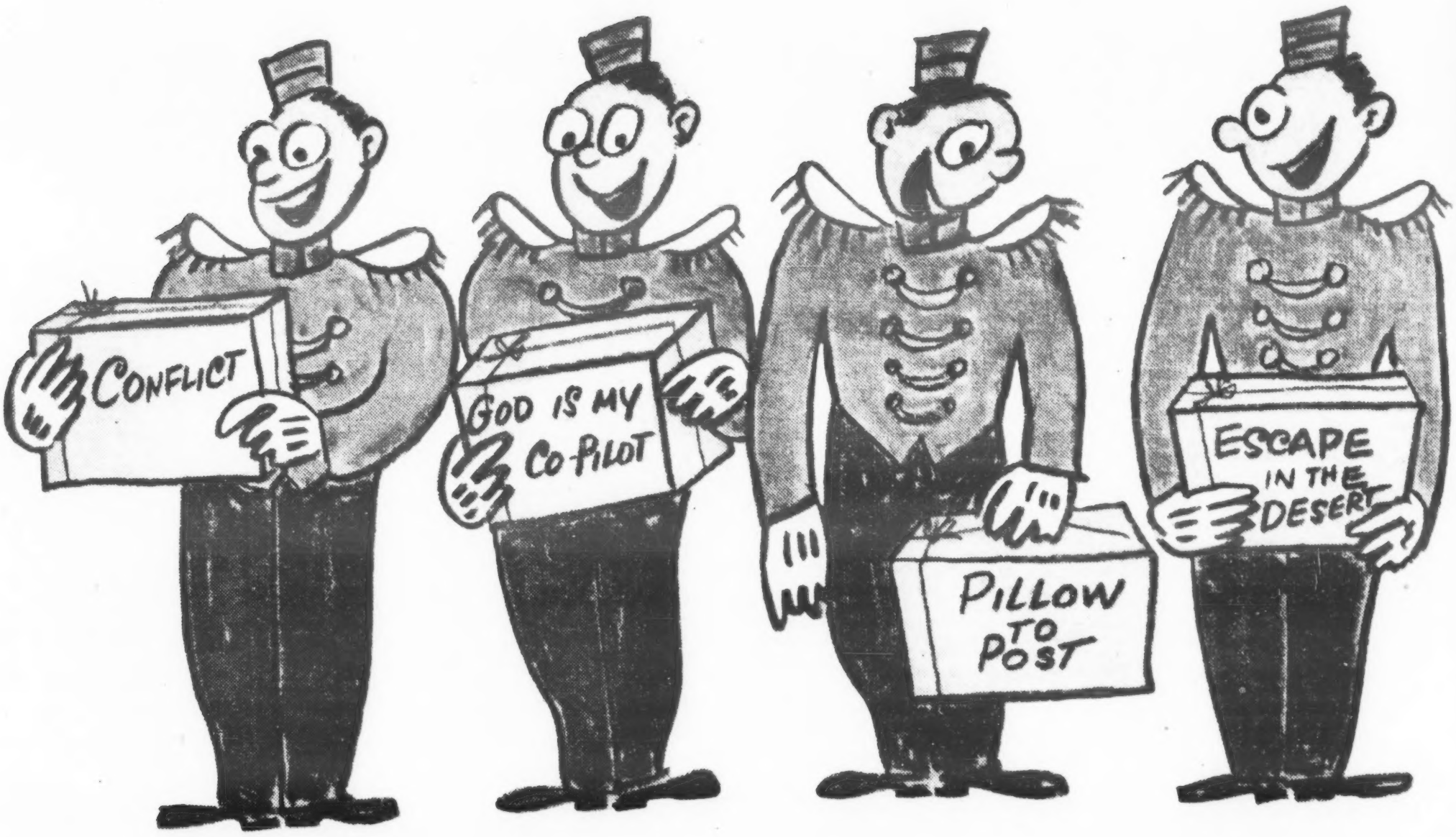

And a very

"CHRISTMAS in CONN

from Warn

JACK L. WARNER, Executive Producer

THE CORN is GREEN
RHAPSODY IN BLUE
PRIDE OF THE MARINES

merry
NNECTICUT"
mero —!!
It's a Happy Smash Everywhere, Everywhere, Everywhere!
'tis Barbara Stanwyck that Double-Trouble doll →
← 'tis Dennis Morgan that 'God is My Co-Pilot' guy.

Coast Strike Replacements Receive IATSE Charter; CIO Stays Neutral

Hollywood, Aug. 28.

Defying the American Federation of Labor executive council, Richard Walsh, IATSE prexy, reportedly issued another charter to striker replacements, this time to Local 791, studio mechanics. Union execs stated members are being assigned already for electrical maintenance work formerly handled by IBEW Local 40 members who refuse to cross picket lines. They requested that studio set electricians Local 728 admit replacements first made by IATSE execs, but the union nixed it, so the charter was handed to Local 791.

The AFL council has instructed IATSE to cease issuing charters, and to rescind ones already handed out, but IATSE heads take the position that the council is without authority, contending that the controversy is a jurisdictional dispute and can only be handled by the AFL convention, which does not meet this year.

A break of two more Screen Publicists Guild members was reported, when the duo returned to work at Warners.

Another major lot is also understood to be hiring outsiders to augment the publicity department. Publicists are also granted $25 weekly strike benefit.

Support for the strikers came in another move by 35 AFL unions in Los Angeles County, which pledged to give financial aid. Most groups affiliated with the Building Trades Alliance and steamfitters started out by putting $1,000 in kitty.

Meanwhile the injunction sought by Warners to prevent picketing of the Hollywood, film house, will have a hearing in Superior Court Friday when Judge Emmet H. Wilson will hear arguments. Warners contends that peaceful picketing has ceased, and that acts of violence are taking place in front of their house.

Producers claim the strike is losing effectiveness because of high-gear production, and were pleased with CIO position.

CIO Hands Off

Hands-off attitude toward the strike has been adopted by the big CIO unions. This information was conveyed to studio strikers by Joe Carbray, international representative of the United Auto Workers, who said his organization had been advised to stay out of the film dispute and that similar tactics have been decreed by other CIO internationals. He added:

"We have working agreements with the AFL building trades and teamsters here, and there is no occasion for us to take part in a fight

(Continued on page 16)

Southeastern Theatres In Postwar Program

Atlanta, Aug. 28.

Southeastern Theatre Owners Assn. made the initial step in postwar planning here last week when a public activities committee and a sub-committee, called a program committee, were named. Nat Williams, head of Southeastern, explained that the exhibitors in his group believed they had done a worthwhile job in many ways during the war and that there was an obligation for them to continue under certain conditions to use their facilities in the public interest.

It was explained that the purpose was not to withdraw from any possible reorganization with the film biz's War Activities Committee, but to join with such an organization if it comes about. Not explained under what circumstances it would work with the WAC or whether it would insist on having the association's own designated group work with the WAC.

Disney Corp. Increases Stocks, Adds Director

Hollywood, Aug. 28.

Walt Disney Productions' articles of incorporation were amended at a meeting of stockholders, authorizing the increase of common stock from 600,000 to 1,000,000 shares, upping the number of directors from six to seven, and permitting the issue of 4% debentures amounting to $2,500,000.

Represented at the meeting in the studio were proxies from more than 1,100 stockholders, representing about 76% of the outstanding preferred stock.

Murphy Again Heads SAG

Hollywood, Aug. 28.

Screen Actors Guild nominated George Murphy to serve a second term as president. Nomination without opposition virtually means reelection.

Other nominations are Franchot Tone, first veepee; Walter Pidgeon, second veepee; Anne Revere, third veepee; Paul Harvey, secretary, and Russell Hicks, treasurer. Ballots will be mailed Sept. 6.

Nation's B.O.s Bust Out in June For SRO $33,332,578

Washington, Aug. 28.

The nation's boxoffice played an SRO tune in June, according to admissions tax figures announced by the Bureau of Internal Revenue.

Total take by Uncle Sam from theatres and niteries amounted to $33,332,578, more than $5,000,000 better than the previous month, and $2,000,000 above tax receipts for June, 1944. About 90% of the bite comes from picture houses.

Broadway followed the nation trend with a big bulge for the tax collector. Figures for the 3rd New York Internal Revenue District, all of Manhattan above 23rd street, showed tax receipts of $4,236,832, which was almost $1,000,000 over May, and almost $200,000 better than June, 1944.

In addition, Broadway niteries turned over a sock $667,015 to Uncle Sam, which just about doubled the May report, but was slightly under June, 1944, figures.

ST. LOO 3D RUNS SNAG $10 HIKE TO BOOTHMEN

St. Louis, Aug. 28.

Refusal of owners of 30 third-run film houses in St. Louis and St. Louis County to accede to a demand of a $10 wage increase, to be spread over a six-year period, by members of IATSE, Local No. 143, has deadlocked negotiations. Owners of the first- and second-run houses have agreed to pay the increase as well as grant a two-week vacation, with pay, to the projectionists.

Owners of the smaller houses contend the increase asked is out of line, proportionately with those agreed to by the owners of the larger houses. They also point out that with the present scale in the smaller houses ranging from $40 to $60 per week the total increase over the six-year period would be approximately 37½%.

There are 80 houses in St. Louis where the projectionists receive from $80 to $100 per week. Rumors have been afloat on film row that owners of most of the houses in St. Louis are mulling the idea of closing for two weeks before next Xmas when biz is at a low ebb. They figure they can thus pay the operators their wages for the shuttered span and not lose too much dough.

Erlanger, Philly, Gets Films After 5 Years

Philadelphia, Aug. 28.

The Erlanger, nub of controversy between William Goldman and Warners and major distribs, opens for first showing of a film in almost eight years, Sept. 19. House will show "Wonder Man" at pop prices.

Deal was between Samuel Goldwyn, resulting from a scrap between the latter and Stanley-Warner chain over terms.

Erlanger, which was built by Nixon-Nirdlinger interests as a legiter, has been under lease by Goldman for about five years. In that time it has remained dark, save for infrequent showing of legit shows and Pennsylvania U. "Mask and Wig" production.

Goldman recently was adjudged victor by the U. S. Circuit Court of Appeals in his $1,350,000 damage suit against Warners and the majors on grounds that they had conspired to "freeze" him out of getting first-run product for the Erlanger.

Geller Heads Stories, Writers at Universal

Hollywood, Aug. 28.

James Geller moved into Universal scenario department in charge of stories and writers, replacing Robert Sparks, who becomes associate executive and remains on advisory board.

Geller comes from William Morris agency literary department, which he had rejoined after year at Warners as story editor.

Rodgers Clarifies Metro's 19-Point Policy on Selling

William F. Rodgers, v.p. in charge of distribution for Metro, is disturbed by some misinterpretations of the company's 19-point sales policy program. He stresses it was not proposed as a general trade practice formula. Exhib leaders such as Pete Wood, secretary of the Independent Theatre Owners of Ohio, think that all other companies should follow the Metro lead. Whether or not other companies, however, will copy Metro on its 19-point formula remains to be seen.

In explaining the 19-point program, Rodgers has the following to say:

"The 19-point reassertion of the M-G-M sales policy was made first so that our exhibitor customers might clearly know how we expect to conduct our business, and second, to make certain that they are understood thoroughly by our field forces and carried through by them. We are not attempting to write any formula for the motion picture business, but failure of the industry to arrive at a satisfactory method of dealing with exhibitors will not deter us from carrying through policies we have found to meet with general exhibitor acceptance and, many times, enthusiastic endorsement."

WB LISTS 28 STARS AS TWO MORE JOIN RANKS

Hollywood, Aug. 28.

Hoisting of Andrea King and Janice Paige to stardom makes a total of 28 stellar thesps on Warners' payroll, the largest number in the studio's history. In addition, the company has 50 featured players under contract.

Other stars on the Burbank lot are Robert Alda, Lauren Bacall, Jack Benny, Humphrey Bogart, Jack Carson, Dane Clark, Joan Crawford, John Dall, Helmut Dantine, Bette Davis, Faye Emerson, Errol Flynn, John Garfield, Sydney Greenstreet, Paul Henreid, Robert Hutton, Priscilla Lane, John Leslie, Ida Lupino, Dennis Morgan, Eleanor Parker, Rosalind Russell, Ann Sheridan, Alexis Smith, Barbara Stanwyck and Jane Wyman.

Nat'l Theatres Deal For Rep.'s '45-46 Full Slate

Hollywood, Aug. 28.

Entire product of Republic's 1945-46 schedule is to be handled by National Theatre Corp. in deal set by Charles P. Skouras, NT prexy, and James R. Grainger, Republic chief.

Pact covers entire NT chain, details to be worked out by Edward Zabel and Cullen Espy, for National, and Francis Bateman, Republic's Pacific Coast division manager.

Studio Contracts

Hollywood, Aug. 28.

Louis de Rochemont, renewed, 20th.
Billy Benedict, actor, Monogram.
Donna Hamilton, actress, 20th-Fox.
LeRoy Munson, actor, Republic.
Bobbie Doree, actress, Republic.
Lois Collier, renewed, Universal.
Harry Carter, actor, 20th-Fox.
Stephen Richards, writer, Col.
John Payne, renewed, 20th-Fox.
William Marshall, actor, Republic.
Jacqueline Dalya, actress, Metro.
Richard Shaw, actor, 20th-Fox.
Renie, designer, RKO.
John Berry, director, Paramount.
Frank Douglas, actor, Warners.
Kay Williams, actress, RKO.
Olivia de Havilland, Paramount.
Stephen Laird, producer, Col.
Virginia Thorpe, actress, SG.
Irving Pichel, dir., International.
Alexis Minotis, actor, 20th-Fox.
Kay Scott, actress, Paramount.

Local 306 Operators End 13-Year Feud With Century Circuit, Reach Accord

Following 13 years of battling between Local 306, Moving Picture Machine Operators of N. Y., headed by Herman Gelber, and the powerful Century circuit, operating around 35 houses in Brooklyn and on Long Island, an agreement has been reached to bury the hatchet. The deal will be offered to a meeting of the membership of Local 306 tonight (Wednesday) for ratification.

Under the agreement, the Century contract for Empire operators, which ran until 1951, will be cut to 1948, with 306 to be recognized as bargaining agent four months ahead of expiration for discussion of a new contract.

Meantime, there will be no interference in connection with the injunction obtained by Century against dissolution of the Empire union, whose members, under a merger, were taken into the 306 fold. At the same time, the 306 union will drop any further plans for appeals in connection with that injunction.

Lengthy feud involving Century and Local 306 dates back to when 306 sought to effect a merger with Empire, an independent union chartered by N. Y. State. There was much cross-picketing for a protracted period in between merger negotiations. Finally 306 reached a deal under which all of Empire's members were absorbed into its organization, with the Century circuit fighting that move as illegal.

20th Ponders Oater Chain

Hollywood, Aug. 28.

With the signing of Harry Carter, Montana cowboy, to a term contract, 20th-Fox is mulling the production of a series of high-budget westerns based on Zane Grey stories, of which the studio owns a large number.

George Montgomery starred in several Grey yarns on the Westwood lot a few years ago but was later shifted to dramatic features and the gallopers were dropped.

Walsh Will Attend Majors' Talks On Contract With 306

Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, will personally sit in at a meeting today (Wednesday) between major N. Y. circuit representatives and a negotiating committee from Local 306, Moving Picture Machine Operators of N. Y., in an effort to break the impasse in connection with a new contract effective Sept. 1.

Intervention of Walsh in the dispute followed a request by Herman Gelber, president of Local 306, for the right to strike in view of strained negotiating relations. He acted on a resolution in this connection which was voted by the membership of the operators' union.

In addition to an increase in wage scales and improvement in working conditions, Local 306 wants to deprive N. Y. theatre circuits of the right to choose their man from 306's unemployed list when a vacancy occurs. Gelber claims that this privilege in the past has been abused, and certain men, through pull, have been favored by the employers when a job opened up.

USHERS FINED AFTER FAILING TO CRACK SAFE

St. Louis, Aug. 28.

Three ushers in the Carver, a Negro flicker house, last week were fined $200 each by Police Court Judge George J. Grellner on charges of making a false report on a crime after they had failed in an efort to crack the safe in the manager's office. They admitted battering the combination with hammers and chisels.

Because the safe had been badly mutilated they decided to tell the cops that someone had broken into the place the previous night. Their story did not ring true and they later confessed to the hoax. Those fined were Walter Peterson, 20; Lee Baker, 21, and James Piggs, 23.

Schlaifer Resigns His 20th Sales Div. Post

L. J. Schlaifer has resigned as 20th-Fox central sales manager, with W. C. Gehring taking over that territory for the company as well as his own Canadian division. Tom Connors, distribution v.p., announced yesterday (Tues.). Also announced that four sales managers would now function under general sales chief William J. Kupper, instead of three, as heretofore.

Besides Gehring, A. W. Smith, Jr., is now eastern sales manager; Herman Wobber, west Coast chief, and Harry G. Ballance, southern sales topper. Latter two formerly were division managers in San Francisco and Atlanta, where they will remain in their new posts. As before, Gehring and Smith will work out of homeoffice.

N. Y. SOPEG Volunteers Aid to End Coast Strike

At a membership meeting Monday night (27) of the Screen Office & Professional Employes Guild, N. Y., embracing white-collar employees in homeoffices and most film exchanges, the Guild voted to try and effect a settlement in the Hollywood strike.

Just what aid it could render the union didn't indicate.

Harrison, N.J., Finally To Get Theatre, Slices 40-Yr. 10G Fee to $500

Newark, Aug. 28.

Nearby Harrison, which never had a theatre of any sort and achieved a kind of local notoriety for the exorbitant annual license fee of $10,000, is expected to join the commonwealth of theatrical communities soon. An ordinance now up for final passage Sept. 11 will reduce the fee to $500. Already one taker is in sight—the K&R Co. of Newark, the identity of which has not been divulged.

The original fee was slapped on by an ordinance 40 years old, promulgated by strong clerical influence. It successfully halted any prospective theatre builder or operator from planning to tap the town's population of about 20,000, which, nevertheless, flocked out-of-town daily to neighboring cities. The town, on the other hand, is said to have an unusually high proportion of ginmills. It is the locale of innumerable high priority war industries, now shutting up shop.

GOLDWYN READIES FOUR FILMS FOR NEXT YEAR

Hollywood, Aug. 28.

Samuel Goldwyn will go to bat with four pictures next year, his busiest season since 1937 when he produced five. First to go will be "Glory For Me," starting Jan. 2, with Teresa Wright and Dana Andrews co-starring and William Wyler directing.

Next on the list, starting March 1, is "Mitti," starring Danny Kaye, in Technicolor. Robert Nathan yarn, "The Bishop's Wife," starts June 1, with David Niven playing opposite Miss Wright. Final production for the year will be "Earth and High Heaven," based on Gwethalyn Graham's best seller.

Both "Earth" and "Bishop's Wife," along with a story on General Eisenhower, were previously reported off Goldwyn's sked.

Par Simplifies Contracts For Exhibitor Sales

Beginning with the new season (1945-46) Paramount will place into force a short and simplified form of exhibition contract, according to Charles M. Reagan, v.p. in charge of distribution for the company. Metro sometime back abbreviated its contract but until now no other company but Par has decided to take the same step in response to exhib requests to do so.

The new form was devised by Austin C. Keough, v. p. and general counsel for Par. Not more than five pictures, largest number in any Par block to date, are to be listed on each contract. A shorter and more simplified contractual form will also be used for shorts and newsreels.

EXHIBS 'MENDING THEIR WAYS'

U Maps '45-46 Program of 55 Pix, Including Five by Outside Prods.

Coincidental with the second day of its fourth and final sales confab, which opened yesterday (Tues.) in N. Y., Universal announced a program of 55 features for the 1945-'46 season, with 50 of the pictures made by the company's own producers. The five outside specials will come from Walter Wanger, Diana Productions and J. H. Skirball-Bruce Manning Productions, it was revealed by Bill Scully, sales chief.

U's five specials will include two Technicolor productions, both from Walter Wanger. They are "Night in Paradise," with Merle Oberon and Turhan Bey starred. The other is "Canyon Passage," from a Saturday Evening Post story, with Brian Donlevy, Dana Andrews, Susan Hayward, Andy Devine, Hoagy Carmichael and Patricia Roc, young British actress borrowed from J. Arthur Rank for this picture.

Diana Productions' film will be "Scarlet Street," with Edward G. Robinson and Joan Bennett starred. Fritz Lang will direct. These are the same stars and director of "Woman in the Window." This outfit was recently organized to release via U.

"Genius in the Family" is the Skirball-Manning production, with Don Ameche and Myrna Loy as stars. It's from Hiram Percy Maxim's best-seller. Skirball-Manning will also make a film starring Ameche and Claudette Colbert.

Two Deanna Durbin pictures are in the lineup, first to be a comedy, "Because of Him." Charles Laughton and Franchot Tone are co-stars. "Letters of an Unknown Woman" is the second. Miss Oberon also will star in "As It Was Before," with Claude Raines. This is adapted from the play, "As Before, Better Than Before," by Luigi Pirandello.

Two Abbott-Costello comedies are slated, first being "Boy Wonder." Second will be "Buck Privates Come Home." William Seiter will direct.

Universal will spot Yvonne De Carlo in two top-budget Technicolor productions, first to be "Frontier Gal." Second will be "Heat Wave," an original by Walter Reisch, who

(Continued on page 51)

$5,433,360 Net For 20th-Fox in 6 Mos., Decline of $905,000

Consolidated net profit of 20th-Fox for the first 26 weeks ending last June declined more than $905,000, as compared with corresponding six months of 1944. The net profit after all charges amounted to $5,433,360, while in comparable 26 weeks of 1944 the net was $6,338,433.

This is equal to $2.43 on 1,895,698 shares of common outstanding at June 30 date, while the net profit equalled $3.12 a common share on 1,742,006 shares in corresponding period a year ago.

Actual gross income for 20th-Fox did not differ materially, being $84,505,106 for the 26 weeks this year, or only about $213,000 below the 1944 total. Consolidated profit before federal taxes, contingencies and minority interests amounted to $17,826,667, or approximately $4,000,000 under that of a year ago.

Fact that the corporation's provision for federal income and excess profits taxes amounted to $10,525,000, and represented a saving of about $4,000,000 over the six-month period of 1944, enabled the company to bring its net after taxes up about even. The writing off of $1,000,000 as provision for contingencies represents the big difference, because after this write-off 20th-Fox showed $905,000 decline from a year ago.

Amortization of production and other costs was the big item to cut in outside of the $43,256,266 theatre, exchange and administrative expenses. 20th showed this amortization expense item at $24,079,256.

Corporation's consolidated net profit for the second quarter ending last June totaled $2,577,875, compared with $3,152,131 in the second quarter a year ago, or a drop of around $600,000.

Liberty's RKO 9-Pic Pact

Hollywood, Aug. 28.

Liberty Films, organized six months ago by Frank Capra, William Wyler and Samuel Briskin, will make a minimum of nine features for RKO release.

Exclusive long-term pact was announced by Ned E. Depinet at the annual sales meeting of RKO's Western Division.

Int'l to Buy Up Govt. Projectors

"Bootleggers" of film equipment will find tough sledding in endeavoring to buy motion picture projectors from the U. S. Surplus Properties Corp., which within several weks, will auction off hundreds of 35 mm. projectors formerly used by the armed forces.

It has been reliably learned that the International Projector Co., maker of the Simplex projector, machine which may be found in most of the 17,000 theatres throughout the country, plans to bid strongly so as to buy most of the equipment currently owned by the Government, in order to prevent it from falling into the hands of other dealers. International then plans to recondition the projectors and sell them to exhibitors who have been working with badly worn projectors through the war years.

Understood, too, that International and its smaller competitors, DeVry and Oceangraph, have on hand some new projectors which were on order by the Government, which cancelled at the end of the war.

Reserved Decish In Chaplin Suit Against Selznick on Stories

Move by attorneys of Charles Chaplin for the examination of David O. Selznick and his Vanguard Films in New York, before trial of the Chaplin suit to recover $1,000,000 and an accounting of profits from a deal Selznick made for the sale of three stories, resulted in a reserved decish last week. "Keys to the Kingdom," "Claudia," "and "Jane Eyre," sold to 20th-Fox, are the stories involved, and suit is in New York Supreme court.

Selznick's attorneys opposed the motion by Schwartz & Frohlich, Chaplin attorneys, on the ground that all principals involved in the suit are California residents and all transactions took place there. They further asked the court to have Chaplin's attorneys take written interrogatories or take Selznick's testimony orally in California, and the plaintiffs pay expenses for a Vanguard attorney.

Besides Selznick and Vanguard, other defendants in the suit are United Artists, for refusing to join the suit with Chaplin, and 20th-Fox. Chaplin, suing for himself and other stockholders, charges that the stories were bought with $300,000 which Selznick borrowed from UA, and the profits of that deal belong to the corporation. Action also asks another $1,000,000 damages against Fox.

Besides the literary property, Chaplin charges Selznick also acquired certain talent, which he loaned to Fox in conjunction with the deal.

Quits as Selznick Aide

Harriett Flagg, for the past three years eastern production representative for the David O. Selznick (Vanguard Films) organization, has resigned, effective Sept. 15.

Miss Flagg joined Selznick's New York office 10 years ago, shortly after which she moved to the West Coast.

RIVALRY FORCES EASE ON DISTRIBS

Faced with the threat of competition from new theatres due for construction in their territories, many exhibitors, booking combines and circuits are "mending their ways" in attitudes toward major film companies.

Seems that not a few of the circuits strategically located throughout the nation used the big stick on the distribs when salesmen for the latter made trips through their territories from time to time during the past four years at least. They refused to deal with these distribs on so-called "equitable" terms, pointing out that if the companies did not sell to them, the pictures would not play in their areas at all. Naturally, in order to get playing time, many distribs notified their sales forces to make deals with these exhibs at the terms of the latter group, biding their time, naturally, for the day when they could get back at them.

On the other hand, several distribs, such as Universal, for instance, sold away from exhibs who thought they had the majors tied up. One situation that comes to mind readily is New Orleans and environs, where E. V. Richards, a Paramount partner, has the downtown house situation all to himself, controlling all the first runs and majority of the nabes. Universal, however, refused to sell to Richards on his terms and sold to the indie exhibs in that territory, despite the fact that the indie houses could not possibly register grosses which might be realized at Richards-operated theatres. However, Universal is not dissatisfied with its dealings in the New Orleans area, but execs in N. Y. state they will continue to refuse to deal with Richards in the future.

Southern Territory

Several other key areas where exhibs have been "tough" with the majors include the southern territory around Atlanta and many other spots in the Paramount-Richards-controlled territory south of the Mason-Dixon line, and the northern California territory controlled by the McNeill-Naiffy chain of theatres. Metro, for one, is just aching to get back at these particular groups for the alleged "shoving around" this company's salesmen have been getting from them. However, it is understood that the Par crowd has already laid the groundwork for an amicable discussion with Metro concerning postwar relations.

According to the current workings of distribution under the consent decree, which governs the film industry, a distrib cannot sell away from an account in a territory without first offering the account the product being sold. Hence, once any of these combines, circuits or exhibs loses the franchise of a major company in their area, it is setting up competition for itself.

RKO'S $2,421,778 NET FOR 6 MONTHS

Despite a decline of more than $1,000,000 in profit from operations before taxes, RKO and subsidiary companies' net profit for the first 26 weeks ended last June 30 was only about $167,000 below that of a year ago. Net profit after all charges and taxes totaled $2,421,778, as against $2,588,493 in the first 26 weeks in 1944, while profit before taxes, dividends and depreciation amounted to $6,417,277, as compared with $7,597,103 a pear ago.

RKO normal and surtax totaled $1,200,000 as against $1,079,000 in the 26-week period ended last July 1. But provision for excess profits tax amounted to $2,140,000 as compared with $3,258,000 a year ago.

Company deducted $22,315 for common and 7% preferred of K-A-O in the 26-week period of 1944, but none was deducted this year.

Publix Corp. Dissolved

Albany, Aug. 28.

Publix Theatres Corp., New York, dissolved.

Plan Studios Absorb 1,500 Vets As Part of National GI Job Setup

Hollywood, Aug. 28.

Employment of 1,000 to 1,500 wounded war veterans in the motion picture industry is the basis of a definite plan mapped out by Harold V. Smith, business representative of International Sound Technicians Local 695, and seconded by members of Studio Set Electricians Local 728, IATSE. Smith's proposal, which has been forwarded to William Green, president of the American Federation of Labor, and Richard Walsh, chief of IATSE, would result in the training and gainful employment of more than 2,500,000 war veterans, with particular stress on the wounded, if adopted nationally.

Plan favored by the two film unions calls for each local to take into membership a specified number of veterans for training, in addition to its own returning servicemen. Smith declared that if every local in the United States took in only five or 10 men, the total would reach a tremendous figure. He added:

"It is not only the patriotic duty of labor to aid in rehabilitating the returning servicemen, but it would be a smart political move. Labor did its part in winning the war, and this move would let the world know that labor is just as anxious and determined to do its part in winning the peace. These men risked their lives on the battlefields to preserve democracy, and I don't believe there is a union labor member in the United States who would not be anxious to extend a helping hand in getting them reestablished in civilian life."

A. T. Dennison, business representative of the film electricians, is supporting the Smith project, and both locals have already started placing veterans in the motion picture industry.

Meanwhile, Dr. Robert Ziegler, director of the Veterans Employment and Rehabilitation Service, has requested a meeting with representatives of all IATSE studio locals to discuss the proposition. Minutes of the meeting, to be held this week, will be sent to William Green, with the suggestion that the plan be adopted universally by the thousands of AF of L locals in all trades throughout the country.

Extras Coin Hiked in Aug.

Hollywood, Aug. 28.

Wages of film extras leaped up more than 50% in August after several of the leanest months in recent history. Earnings for the month are estimated at around $300,000.

Howard Philbrick, general manager of Central Casting, reported hundreds of former extras returning to films with the closing of nearby war plants.

Propose Merger Of Rep. Firms

Proposal to merge Consolidated Film Industries and Republic Pictures with Setay Company, Inc., with the surviving corporation to be known as Republic Pictures Corp., will be submitted to Consolidated stockholders at a special meeting called for Sept. 28. The consolidated corporation resulting from the merger will have 600,000 preferred shares of authorized capitalization, with $10 par value, and 2,750,000 shares of common with par of 50c. Also capitalization will include $5,200,000 of 4% cumulative income debentures due in 1965.

All debentures, 400,000 shares of the new preferred and 1,818,664 shares of new common, will be issuable on consummation of the plan.

Principal feature of merger plan calls for the holder of every share of Consolidated Film Industries preferred to receive $13 principal amount of new income debentures, one new preferred share and two shares of new common, plus all rights in respect to dividend arrearages thereon. All common stockholders will get three-quarters of a share of new common for each one of the old held. Each holder of one

(Continued on page 48)

At Least 6, Maybe 8, Specials for Metro During Next Season

Metro during the 1945-46 season will have at least six, possibly eight, important pictures which it will sell as "specials," singly and on percentage.

Included are "Weekend at the Waldorf," which follows "Our Vines Have Tender Grapes" in the Music Hall, N. Y.; "Anchors Aweigh," "Ziegfeld Follies," "Harvey Girls," "Yolanda and the Thief" and "The Yearling." Latter five, incidentally, are all big-budget productions in Technicolor. Other two films, for which selling plans have not definitely been decided upon but which may go out as percentage pictures, are "Postman Always Rings Twice" and "Two Sisters from Boston."

Company's 13th block comprises five pictures, including "Tender Grapes" and "The Hidden Eye," which will be probably released in September, and "Abbott and Costello in Hollywood," "Her Highness and the Bellboy," and "Dangerous Partners," to be released in October. "Weekend" will be sold separately with this group.

'GI Joe's' Double Preem At Globe, Gotham, N. Y.

United Artists has set the Broadway debut of Lester Cowan's "Story of GI Joe" although the exact date is still to be decided. The picture based on the war writings of the late Ernie Pyle, will open simultaneously at the Globe and Gotham. In the latter spot there will be three showings daily, seats being reserved, while "Joe" will be continuous at the Globe.

"Joe" is dated to start either Sept. 15 or 22, depending on how long "The Southerner," current at the Globe, will stay.

Metro Undecided On Pulling 'Anchors' At N.Y. Cap Despite Big Biz

Though the steady, high-grossing pace of "Anchors Aweigh," current at the Capitol, N. Y., suggests it might have enough sustaining power to go possibly 12 weeks, to set a new long-run record for this theatre, it's a question in the minds of Metro executives whether they want to extend the run that far.

Explained that not only would a lengthy run on "Anchors" delay that picture for subsequent runs but also that "Her Highness and Bellboy" and "They Were Expendable" would be held up on their Capitol engagements. Question of what to do is going to be discussed among Loew and Metro higher-ups.

"Anchors," which is supported by a stageshow headlining Paul Whiteman orch, Johnnie Johnston and Lionel Kaye, is now in its sixth week and anticipated it will do $94,000. Every prior week has been above $95,000.

Previous longest run at the Capitol was "Gone With The Wind," which went 11 weks and two days.

Hartman to Head Own Prod. Unit at Columbia

Hollywood, Aug. 28.

Don Hartman is set to head own producing unit at Columbia.

He recently split with Samuel Goldwyn organization as writer and associate producer.

that NEW
medicine
RKO'S
RUGGED MELODRAMA
OF MURDER AND MUTINY
ON THE HIGH SEAS...
AND OF A DESPERATE
HUNT FOR A
DYNAMITE BLONDE
IN THE STORIED
"QUARTER" OF
NEW ORLEANS!

ORLEANS WOMAN was bad
e for CAPTAIN JOHNNY!

GEORGE RAFT
CLAIRE TREVOR SIGNE HASSO

in

JOHNNY ANGEL

with LOWELL GILMORE • HOAGY CARMICHAEL • MARGARET WYCHERLY

Produced by WILLIAM L. PEREIRA • Directed by EDWIN L. MARIN

Screen Play by STEVE FISHER

Hope Says More Overseas Shows Needed, Now That War's Ended

More overseas entertainment is needed now than ever before, according to Bob Hope, who returned Saturday (26) from an eight-week USO-Campaign jaunt in the European Theatre of War. Because of comparative inactivity with the end of hostilities, GIs are becoming increasingly bored and gripes are coming in at a faster rate, Hope told Camp Show execs. The war for them is just beginning, he said.

The comic who just completed his sixth overseas tour took time off to blast the "johnny-come-latelies" who, after one short trip, criticize the Army and its civilian show organization. Hope said that even after six trips, he hasn't seen enough to formulate an overall picture of the Camp Show's vast overseas operations and therefore he feels he's in no position to beef. However, he noted, there's been considerable improvement each time he's come back. USO, he added, is doing a tremendous job. This, he said, is vaudeville on an international scale and performers should allow for occasional headaches. Criticism, he said, should at all times be constructive.

Returning with Hope were Jerry Colonna, Gail Robbins, Patti Thomas, Jane Brunner, Ruth Denas and Jack Pepper.

Hope planed to Chicago shortly after arrival and will entrain to Hollywood from there, arriving tomorrow (30). He said he's AWOL from Paramount, his overseas stay having caused a three-week delay in start of "Monsieur Beaucaire." He'll also start work on his Pepsodent airshow, which resumes Sept. 4.

VICTORY LOAN FILM FOOTAGE, PLANS SET

Washington, Aug. 28.

Only selection of titles remains before the full story of pix plans for the Victory Loan drive will be completed, as nearly all footage is compiled. This footage, like most of that used in previous drives, is of actual combat, but the emphasis in this drive will be on rehabilitation needs of wounded veterans and on the investment value of bonds.

Titles should be determined by the end of this week, said Turner Shelton of the Treasury war finance division.

Plans thus far call for only one Hollywood production, "Victory Loan Caravan." Others will be made on the 16 mm as well as 35 mm film.

ATW Staging Drive To Help Greek Performers

American Theatre Wing is staging a drive to clothe Greek performers. Managers, press agents and stage managers are providing the liaison between ATW and casts of various Broadway shows to furnish clothing for Hellenic actors and actresses who rarely get the benefits of ordinary clothing collections, as displaced persons absorb all clothing before it reaches the performers. Wing hopes to get some theatrical wardrobe as well.

ATW's workroom personnel hope to finish all garments by Dec. 15 for shipment abroad. After that date, output will be cut down to slippers for hospitals.

Bette Davis in Bondrama

Hollywood, Aug. 28.

Bette Davis joined Bing Crosby in the cast of "Hollywood Bond Caravan," Paramount two-reeled plugging the next U. S. and Canadian war loan drives.

Crosby completed the first song number, "We've Got Another Bond to Buy," cleffed by Jimmy McHugh and Harold Adamson. Other film names will be added to the cast.

GI Film Chief on Coast

Hollywood, Aug. 28.

Brig. Gen. Edward Lyman Munson, chief of the Motion Picture Division of the Signal Corps, is in town to determine the future policy of the production unit currently quartered on the Western avenue lot.

Decision will be made after consultations with Col. Robert Lord and Major Bob Benjamin.

WAC Asks Exhib Stop On U.S. War Series

Hollywood, Aug. 28.

Film distributors and exhibitors have been asked by the War Activities Committee to cease showing nine OWI-WAC pictures as a result of the end of hostilities in the Pacific area.

Withdrawn from circulation are "Target Tokyo," "Fury in the Pacific," "What's Your Name?", "Brought to Action," "V-I, Robot Bomb," "Target Japan," "It's Murder," "Battle of the Marianas" and "War Speeds Up." Films to be released between now and Dec. 31 are "Here Come the Yanks," "When He Comes Home," "Victory Bond Caravan," "Food, Coal, Transport Crisis in Europe" and "It's Great to Be An American."

CALL FOR LASTFOGEL TO UNTANGLE SHOWS

Berlin, Aug. 28.

It's generally agreed here that USO-Camp Shows' Abe Lastfogel should come over here again and unsnafu the entertainment situash.

Biggest gripe is against many Special Service officers, of whom, according to some, about 50% are inefficient. Suggestion is made that low-point former showmen in Army be sent over here to take place of these guys.

As things stand, people in Army can't criticize, and some things are certainly bawled up on the entertainment front. For instance: Bob Hope playing before 40,000 men was given one mike, and only one loudspeaker was supposed to carry the sound. Of course it didn't.

Navy Dept. Huddles On Entertainment

Washington, Aug. 28.

A five-day conference on navy entertainment problems as a result of V-J day started yesterday (Monday) at the Navy Dept. here. Entertainment officers stationed in the Pacific area were called in for confab. Among those present are Lt. Com. Bob Elson, in charge of the Navy entertainment in New York, and Com. George Halish, currently stationed in the Pacific area, who in civilian life owns the Chicago Bears.

Problems under discussion include naval policy toward USO shows, sailor shows, conference shows and plans for the World Series tour of the Pacific.

Benny, Bracken Back

Hollywood, Aug. 28.

Jack Benny and Eddie Bracken returned to town from entertainment tours in widely separated sectors of the globe, Benny from the European zone and Bracken from the Pacific islands.

Benny trouped with Ingrid Bergman, Martha Tilton and Larry Adler. Bracken's playmates were Peggy Ryan, Shirley Gray, Maxine Conrad, Gil Gilbert, Virginia Lee and Roberta.

'KISS' UNIT MEMBER AN INNOCENT ABROAD

USO-Camp Shows units, which have played under every conceivable handicap, hit the other extreme when playing the Stuttgart Opera House in Germany.

A letter from one of the members of the "Kiss and Tell" unit, which opened there on Aug. 10, tells that the stage of this house is large enough to house five Broadway productions simultaneously. Sets are put up with movable platforms by one of the largest stage crews in the world. It takes 350 German PWs to operate this stage. There are individual switches for every overhead bulb.

Last-Ditch Try

Continued from page 3

told the anti-trust division it could go ahead with its prosecutions against large corporations which have been turning out war goods. Angle here is that the big fellows can't expect much help from the Administration now that the war is over.

Anti-Trust Division is generally known to get tougher the longer a case lasts. This may turn out to be true in the Big Five case. It is now recognized that the majors cannot get nearly as good a deal as they could have gotten before Clark dropped negotiations and took the case into Federal court for action. Since that time, for example, the Justice Dept. has won the Goldman case in Philadelphia and the big Crescent case in the Supreme Court, both of which strengthen its hand in dealing with the Big Five.

Whether anything will come out of the current dickering is uncertain. Some industry people here are of the opinion that the Justice Dept. intends to take the matter through the courts for a "once and for all" settlement.

Berger's Washington Visit

Minneapolis, Aug. 28.

Congressmen and senators interviewed by Bennie Berger, president of North Central Allied, Twin City independent exhibitors' organization, during a week's visit in Washington, expressed confidence that the Government will win its pending suit against major producers-distributors and that "present injustices" being suffered by independent theatre-owners will be corrected.

That's what Berger told his members upon his return from the nation's capital. Consensus of opinion among the national lawmakers was that no legislation will be necessary to help the independent exhibitor—that the latter will be given relief by the court, according to Berger.

After his conferences with "a number of representatives and senators" Berger abandoned for the present his plan to seek national legislation to eliminate "unfair trade practices." The outcome of the Government suit will be awaited, he said.

Berger also conferred with Department of Justice officials, presenting it with "evidence" to be used against the producers-distributors when the Government suit goes on trial. He turned over a list of "volunteer witnessess' along with affidavits and depositions, he says.

Pasadenans on Army Tour

Pasadena, Aug. 28.

Pasadena Community Playhouse troupe starts out this week on a six-week tour of Fourth Air Force bases and installations, with a repertoire of three plays.

Shows are "The Man Who Came to Dinner," "Personal Appearance" and "The Milky Way."

The Berle-ing Point

Continued from page 2

Bestry joined us...Bestry talks like a 78 transcription on a 33 turntable ...Twice I had to ask him to slow up because I was eating too fast... Went over to the Royale to pick some more dancers...You should see those girls—all of them the flower of American Womanhood...Some were under 18...poison ivy...And some looked like century plants...In the evening we went up to the Polo Grounds for the night game...I love night games...Where else can you get neon hotdogs—with fluorescent mustard ...Whatta game! The new first baseman came up to bat and put the ball over the fence...The umpires ruled he'd have to go back and hit it with a bat just like everybody else...Those umpires...They were calling balls and strikes by radar...Everything would have been fine for Brooklyn if that Leo Durocher wasn't so hammy...He was stealing second when the spotlight fell on him—so he stopped and took three bows...I wish I could explain the game to my wife, Joyce...Everytime I yelled, "There's another run"...she looked down at her stockings.

Friday: Read in the papers about the Jap general who committed harikari...He sure killed the right guy...And since the war is over in that celestial country, there are gaps where there used to be Japs...In Japan the slogan now is, "I regret that I have but one knife to give to my country."

WOTTA WEEK!!!

What a Diff a Few Films Make

Eddie Bracken-Peggy Ryan Show How Pix Enhance Their Value With GI's

By LIEUT. (JG) HERB GOLDEN
In the Western Pacific, July 25.

If any evidence is needed of what a difference a few films can make, it could be had here during the past couple days. Last spring, Gertrude Lawrence, whose successes on Broadway over the years scarcely need recounting for the average legit seat-warmer, came here and was greeted by thunderous silence except for the whispering of "Who is she?" Yesterday Peggy Ryan, whose theatrical career begins and ends with a handful of Universal pictures, came and the mob went nuts before she even opened her kisser.

Not that Miss Lawrence, whose tour for USO-Camp Shows gained the reputation in the Pacific of being less than an unqualified success, didn't win over a large hunk of her audience before she was through, but bobby-soxer Ryan had more of an audience than that on her side before she even stepped off the plane. That kinda loads the bases and puts the best batter in the league at the plate. It doesn't require too much talent to score a couple runs.

Answer, of course, gives no call for an enigma-solver. Broadway, to average GI audiences, is only something they've seen in the movies. And "Lady in the Dark" was that picture starring Ginger Rogers. On the other hand, whether they were in the States or on this or a similar 3,500-yard-long strip of coral these past couple of years, they've had a regular diet of la Ryan.

That shouldn't be interpreted to mean either that the soldiers, sailors and marines who inhabit these atolls and ships aren't a hep set. They're plenty in the know, but in certain grooves, and they'll sit on their mitts as quickly as the next audience if a pic player arrives here and expects to wow 'em with a quick take of her upper plate and a discreet display of gams. They wanna see what she can do before they'll touch off those 16-inch salvos. And that means that a Gertie Lawrence, who opens to a house that never even heard of her for the most part must come doubly well-prepared with punchy material and setup.

Give Nifty Show

Miss Ryan is with a unit topped by Eddie Bracken. The autograph fiends proved he needed no introduction, although certainly they weren't remembering him for the lead he played in George Abbott's "Too Many Girls" back on Broadway not so many years ago. Both Bracken and Universal's pride-and-joy, it should be noted here, are 100% at home before a GI audience and put on a top-grade show. They get support from Shirley Grey, accordionist; Roberta Stevenson, blond coocher; Maxine Conrad, warbler; Gilbert and Lee, comic hand-to-hand balancers, and Johnny Pounds, whom they picked out of the Seabees on Guam. Gil Gilbert (and Lee) doubles as unit manager.

Gang played a destroyer-tender (mother ship to a flock of cans) this afternoon. Commanding officer, taking an unusual step for one of these overbusy floating workshops, declared "holiday routine" for the afternoon, permitting the crew to knock off work. Along with scads of other enlisted men and officers from ships in the harbor, who suddenly discovered they had business aboard the tender, they filled the boat deck, the rigging, the booms, the gun tubs, and wherever else a sailorman might be expected to find himself some seeing space. When one guy broke out his hammock and managed to make a little more space by swinging it beneath an anti-aircraft gun some 100 feet or so above the waterline, the performers thought they had seen everything. But they hadn't —not until three grimy heads suddenly popped out of the smokestack.

The company's arrival at the ship in a small landing craft brought the first shouts from the mob when Miss Ryan, with characteristic display of her hyperactive glands, began climbing out of the boat before it was anywhere near the ship's ladder and then offered to climb into another boat if the cox'n—who was more than willing—would bring it alongside. It wasn't difficult to tell where Miss Ryan was five minutes later, either, when the ship's p.a. system boomed out: "Thompson, storekeeper first class, lay down to the soda fountain on the double."

Bracken emcees the unit and also winds it up with a turn of his own. He goes through the usual introer's gags, plus some sidestage mugging that's not the kindest thing for the other performers, but gets lots of laughs. His finale includes his pantomimery of a Dodger's pitcher and the recitation of all the battles in which the Marines have fought, which he did in "Hail the Conquering Hero." He's added the new battles since then.

Ryan gal gets next-to-closing and is no cinch to follow, beating up the audience to a froth with some dance routines in which they participate. She first goes down into the crowd for some hair-tousling in the old Ann Corio manner, and then brings one of the lads up to the stage. He turned out to be the bashful-looking type whose actions belied his appearance. Arms around her and other on-stage lovemaking, with Miss Ryan ready on the ad libs, get across socko. That's followed by getting about 10 sailors on the platform and having them take turns jitterbugging with her. Number of them could out-terp her and they soon had her panting for breath. She fills in with a bit of vocalizing and closes with tap routines, after depositing her rear on the stage to change her shoes. Through it all there's liberal repartee with the house.

Miss Stevenson, who's quite a looker, does her splits, body-bends and hip-swaying in an attractively brief costume which might not be exactly what the medical department would order for boys so far from home, but which certainly fills a demand. Miss Conrad, likewise, was undoubtedly chosen by those clever Camp Shows casting execs more for those auburn tresses and everything under them right down to the deck than for her talent as a canary. A wise decision, too. After all, the radio still works and there are plenty of records if you want to listen to singing. Likewise no slouch in the easy-on-the-glims department is Miss Grey, the squeeze-box artiste.

Gilbert and Lee turn is clicko with its biz of the husky femme tossing around her lightweight pard. Johnny Pounds joined the gang after they heard him sing when they were in Guam. He accompanied them on their tour of that island and, when they left, they pulled the wires to have him go with them on the entire Pacific trip. He did a stint in civvies at Earl Carroll's in Hollywood. He's a tall, pleasant-looking guy with more-than-acceptable pipes.

Troupe, which has been out here for five weeks, has about the same amount of time still to go. Tour is set to end on Iwo, but they're trying to set themselves to go on for a bow-out on Okinawa.

Jobs For Vets

Continued from page 3

seemingly limitless hours. Now with the modern standards of working conditions, and the unionization of managers a likely prospect, there definitely will be two men doing the work of one manager. Thus film houses henceforth are likely to be staffed at the top by a manager, and at least two assistant managers.

Opening of new theatres, which, according to majority of circuit and indie execs, is anywhere from six months to a year away, will also aid materially in bringing into exhibition hundreds of new employees. However, to offset this, and give immediate employment to hundreds of men now getting out of the armed services, many theatres all over the country will reopen with complete staffs, as soon as competent help is available.

Hartford Problem

Hartford, Aug. 28.

A soldier's search for a postwar job has Mayor Mortensen flustered.

Recently he received a query from an infantry sergeant, with the Army of Occupation in Germany, about a postwar job. In his letter to "The Mayor of Hartford," the sarge confided that the past three years had given him plenty of time to think about the future. He knows exactly what he wants, and would the Mayor be kind enough to help him get it?

The job: manager of the Bushnell Memorial theatre.

The Mayor is manager of the Bushnell Memorial and returns to fulltime duties when his current politico duties expire.

He's scratching his head for a tactful answer.

"SMASH BOX-OFFICE!"

FORECAST:

Variety said so weeks ago!

FACT:

First 250 spots . . . big cities, small towns . . . report record-setting grosses!

20th Century-Fox presents A Eureka Pictures, Inc. Production

FRED MacMURRAY

CAPTAIN EDDIE

THE STORY OF RICKENBACKER

20th Century-Fox Presents A Eureka Pictures, Inc. Production • FRED MacMURRAY in "CAPTAIN EDDIE" (The Story of Rickenbacker) with LYNN BARI • CHARLES BICKFORD • THOMAS MITCHELL • LLOYD NOLAN • JAMES GLEASON and Mary Philips • Darryl Hickman • Spring Byington • Richard Conte

Directed by LLOYD BACON • Produced by WINFIELD R. SHEEHAN

Associate Producer Christy Walsh • Screen Play by John Tucker Battle

20th CENTURY-FOX

N.Y. Brisk; 'Letters' Sets New High, 80G, 'Marines'-Barnet Colossal 73G, 'Harry' Wow 42G, 'Southerner' Big 25G

Business continues a very brisk pace on Broadway, with new attractions as well as holdovers sharing in the post V-J Day prosperity. In the neighborhood theatres, trade has also been heavy since the Nip fold on Aug. 14. New shows include "Love Letters," which alighted at the straightfilm Rivoli on Saturday (25) and is going great guns. Based upon the swift break from the barrier, there's a good chance initial week may soar to a terrific $80,000 to hit a new high for the house. Record was set by "Frenchman's Creek" in September, 1944.

Another fresh entry that's very hot is "Pride of the Marines," which has the Charlie Barnet band on stage with it at the Strand. A socko $73,000 or over is in prospect, only $7,000 short of the alltime high of this theatre. "The Southerner," which arrived at the Globe Saturday (25), is doing extremely well and should strike $25,000 or better. Criterion's "Uncle Harry," winding up its first week tonight (Wed), looks a sock $42,000. At the little Rialto reissue of "This Gun For Hire" is proving a good draw, indications pointing to $9,000 or over.

Music Hall continues a rapid gait with "Over 21" which this week, its second, should get a boffo $128,000, and goes a third. "Anchors Aweigh," playing the Capitol with the Paul Whiteman orch, Johnnie Johnston and Lionel Kaye in person, remains in the atomic class. Currently in sixth week, show will register a terrific $94,000, close behind the $96,200 garnered on fifth. Length of run indefinite.

A major opening tomorrow (Thurs.) is "State Fair" at the Roxy, with Connee Boswell, Condos Bros., Gene Sheldon and Carl Ravazza on stage. Last-mentioned is held from the 22-day engagement of "Captain Eddie" which ends tonight (Wed.).

Estimates for This Week

Astor (City Inv.) (1,300; 70-$1.40)—"Wonder Man" (RKO) (12th wk). Speeded up on b.o. draught, this week appearing fine $41,000, while 11th was $38,000. Holds further.

Capitol (Loew) (4,820; 60-$1.20)—"Anchors Aweigh" (M-G), with Paul Whiteman orch, Johnnie Johnston and Lionel Kaye on stage (6th wk). Remains steady and very big, currently looking $94,000, near the $96,200 clocked on fifth week. Continues on.

Criterion (Loew's) (1,700; 60-$1.25)—"Uncle Harry" (U). Winds up initial week tonight, with probable big $42,000 in till, holding. "Bewitched" (M-G), light at only $21,000.

Globe (Brandt) (1,416; 60-$1.20)—"Southerner" (UA). Off to excellent start and should hit $25,000 or above, strong. Remains over. Final (7th) week for "Great John L." (UA) was fairish $10,000.

Gotham (Brandt) (900; 60-$1.20)—"Why Girls Leave Home" (PRC) (4th wk). Okay $7,500 on blowoff. Last week was stoutish $8,700. "Youth of Flame" (FC) opens Friday (31).

Hollywood (WB) (1,499; 65-$1.20)—"Rhapsody in Blue" (WB) (10th wk). Very steady, ninth week through last night (Tues.) being $41,000, same as eighth. Run indef.

Palace (RKO) (1,700; 60-$1.20)—"Along Came Jones" (RKO) (7th wk). RKO was planning to pull picture but on strength of $26,000 registered for sixth frame ended last night (Tues.), it was decided to hold for two more weeks. Fifth round hit strong $32,000.

Paramount (Par) (3,664; 60-$1.20)—"Incendiary Blonde" (Par) and Phil Spitalny orch (6th-final wk). Fifth week ended last night (Tues.), was stout $63,000, while fourth was socko $70,000.

Radio City Music Hall (Rockefellers) (5,945; 60-$1.10)—"Over 21" (Col) and stageshow (2d wk). Continues terrific biz, with initial holdover session boosting to $128,000 Teeoff week topped smash $126,000. Holds a third.

Rialto (Mayer) (594; 40-85)—"This Gun For Hire" (Par) (reissue). Old Alan Ladd picture pulling strongly here, with $9,000 or over in view. Holds. Last week, "Midnight Manhunt" (Par), a bit better than expected at $6,900, not bad.

Rivoli (UA-Par) (1,092; 76-$1.25)—"Love Letters" (Par). Opened in sensational fashion and on first week may push gross to $80,000 to establish new alltime high for house. Holds, of course. Final (10th) frame for "Junior Miss" (20th) was $12,000.

Roxy (20th) (5,886; 60-$1.20)—"Capt. Eddie" (20th), Phil Silvers, Prof. Lamberti and Carl Ravazza (3d wk). On concluding eight days ending tonight (Wed) will be a good $81,000. Last week hit $90,000. Ravazza is being held for "State Fair" (20th), which opens tomorrow (Thurs.) with Connee Boswell, Condos Bros. and Gene Sheldon as stage newcomers.

State (Loew's) (3,450; 43-$1.10)—"Salty O'Rourke" (Par) (2d run) and Dave Apollon, others, in person. Looks strong $35,000. Last week, third for "Valley of Decision" (M-G) and first for Benny Rubin and Sara Anna McCabe, big $36,000.

Strand (WB) (2,756; 75-$1.20)—"Pride of Marines" (WB) and Charlie Barnet orch. Hitting a terrific stride, with prospects bright to reach a huge $73,000. Last week, fourth for "Christmas in Conn." (WB) and Erskine Hawkins orch, Chariotcers, was big $60,000.

Victoria (Maurer) (720; 70-$1.20)—"Caribbean Mystery" (20th) (2d wk). Holding up well at indicated $11,000 or over; first stanza was $16,000. Remains.

'Lady' Great 18G Sets Cincy Pace

Cincinnati, Aug. 28.

Winning new entries at three stands and above-par returns on holdovers have the burg at high summer level. "Lady On a Train" is in lead over "Out of This World" for front money currently. Dualed "Frozen Ghost" and "Jungle Captive" thrill package is a Lyric b.o. rattler. "G. I. Joe" is strong on its Capitol holdover after terrific opener.

Estimates for This Week

Albee (RKO) (3,100; 44-70)—"Lady On Train" (U). Great $18,000 or over. Last week, "Over 21" (Col), sensational $24,000.

Capitol (RKO) (2,000; 44-70)—"G. I. Joe" (UA) (2d wk). Holding strongly at $10,500 after terrific $19,000 opening.

Grand (RKO) (1,430; 44-70)—"Over 21" (Col) (m.o.). Big $10,000. Last week, "Junior Miss" (20th) (2d run), $9,500.

Keith's (United) (1,500; 44-70)—"Northwest Mounted" (Par) and "Gun for Hire" (Par) (reissues) (2d wk). Favorable $4,500 after wham $9,500 getaway.

Lyric (RKO) (1,400; 44-70)—"Frozen Ghost" (U) and "Jungle Captive" (U). Swell $7,500. Last week, "Thrill of Romance" (M-G), ended seven-week downtown run with solid $7,000.

Palace (RKO) (2,600; 44-70)—"Out This World" (Par). Big $17,000. Last week, "Wonder Man" (RKO) (2d wk), smash $15,000.

Shubert (RKO) (2,100; 44-70)—"Wonder Man" (RKO) (m.o.). Strong $6,500. Last week, "Guest Wife" (UA), third downtown stanza, $4,000.

'John L.' Wham $16,500, Prov.; 'Capt. Eddie' Boff 16G, 'Over 21' Fat 12G

Providence, Aug. 28.

RKO Albee's "Great John L." is topping the list, but Majestic's "Captain Eddie" and "Over 21" at Strand are both big.

Estimates for This Week

Albee (RKO) (2,200; 44-60)—"Great John L." (UA) and "Steppin' in Society" (RKO). Great $16,500. Last week, "Endearing Young Charms" (RKO) and "Betrayal East" (RKO) (2d wk), big $10,000.

Carlton (Fay-Loew) (1,400; 40-50)—"Bell for Adano" (20th) (2d run). Good $2,500. Last week, "Corn Is Green" (WB) (2d wk), $3,000.

Fay's (Fay) (1,400; 40-50)—Woman in Green" (U) and wonder horse, "Coley Bay," heading return of stage shows. Stout $7,500. Last week, "Song of Russia" (M-G) and "Rationing" (M-G) (reissues), good $4,000.

Majestic (Fay) (2,200; 43-60)—"Captain Eddie" (20th) and "Caribbean Mystery" (20th). Grand $16,000. Last week, "Bell for Adano" (20th), snappy $14,000.

State (Loew) (3,200; 43-60)—"Thrill of Romance" (M-G) (3d wk). Solid $10,000 after record pace of $19,500 in second stanza.

Strand (Silverman) (2,200; 44-60)—"Over 21" (Col) and "Ten Cents Dance" (Col). Second week started Monday (27). First week hit solid $12,000.

STAUB'S MOPPET MEMORIAL

Hollywood, Aug. 28.

Film moppets, from the early silent era to the present day, will be paraded by Ralph Staub, producer of Screen Snapshots at Columbia in his forthcoming short, "Pint-Size Stars."

Among the child prodigies, past and present, will be Baby Marie Osborne, Dolores and Helene Costello, Virginia Lee Corbin, Zoe Rae, Jackie Coogan, Shirley Temple, Jane Withers, Jackie Cooper, Philippe de Lacey, Freddie Batholomew, Mickey Rooney and Baby Peggy.

'Bell' Trim 14G, L'ville; 'Southerner' Oke 12½G

Louisville, Aug. 28.

Business is only fair this week. Some spots are catching excellent trade, others n.s.h. Top grosser is Rialto with "Adano."

Estimates for This Week

Brown (4th Ave.-Loew's) (1,100; 40-60)—"G. I. Joe" (UA) and "Guy, Gal" (Col) (m.o.). Big $5,500. Last week, "1,001 Nights" (Col) and "Blackie's Rendezvous" (Col) (m.o.), fairish $4,000.

Kentucky (Switow) (1,200; 30-40)—"Affairs of Susan" (Par) and "Medal for Benny" (Par). Good $1,700. Last week, "Without Love" (M-G) and "Bullfighters" (20th) split with "Cowboy and Lady" (FC) (reissue) and "Fighting Guardsman" (Col), oke $1,600.

Loew's State (Loew's) (3,300; 40-60)—"Southerner" (UA) and "Gentle Annie" (M-G). Teed off to fast start, but may only hit medium $12,500 or near on week. Last week, "G. I. Joe" (UA) and "Guy, Gal" (Col), lusty $16,000.

Mary Anderson (People's) (1,000; 40-60)—"Christmas in Conn." (WB) (3d wk). Still romping at strong $7,000. Holds again. Last week, stout $9,000.

National (Standard) (2,400; 40-60)—"Boy, Girl" (FC) and "Big Show-Off" (Rep). Back to twin bills, mild $4,000. Last week, "Lady Confesses" (PRC) plus Ink Spots, Cootie Williams orch, Ella Fitzgerald, others on stage, terrif $23,000.

Rialto (Fourth Avenue) (3,400; 40-60)—"Bell for Adano" (20th) and "Beautiful Cheat" (U). Looks tops this week with satisfactory $14,000. Last week, "China Sky" (RKO) and "Tell World" (U), $12,500.

Strand (Fourth Avenue) (1,400; 40-60)—"Cheaters" (Rep) and "Chicago Kid" (Rep). Not so forte $4,000. Last week, "That's Spirit" (U) and "Honeymoon Ahead" (U), alright $5,000.

'World' Bangup 19G in St. Louis

St. Louis, Aug. 28.

Although the three daily rags are still not publishing due to the carrier-pressman strike, biz is steady. "Out of This World" is solid at the Fox. "A Thousand and One Nights" is sturdy on holdover at the Ambassador.

Estimates for This Week

Loew (Loew's) (3,172; 30-60)—"Thrill of Romance" (M-G) (4th wk). Will add $14,000 to strong $16,500 of third stanza.

Orpheum (Loew) (2,003; 30-60)—"I Dood It" (M-G) and "Best Foot Forward" (M-G) (reissues). Okay $5,000. Last week, "Thrice Blessed" (M-G) and "Bewitched" (M-G) (2d wk), big $6,000.

Ambassador (F&M) (3,000; 50-60)—"1,001 Nights" (Col) and "10c a Dance" (Col) (2d wk). Trim $13,000 after wow $20,000 first session.

Fox (F&M) (5,000; 50-60)—"Out This World" (Par) and "Midnight Manhunt" (Par). Swell $19,000. Last week, "Back to Bataan" (RKO) and "2 O'Clock Courage" (RKO), big $26,000.

Missouri (F&M) (3,500; 50-60)—"Junior Miss" (20th) and "Back to Bataan" (RKO). Good $11,000. Last week, "Bell for Adano" (20th) and "Murder, He Says" (Par), $13,000.

St. Louis (F&M) (4,000; 40-50)—"Gangs of Waterfront" (Rep) and "Road to Alcatraz" (Rep). Firm $8,500. Last week, "Salty O'Rourke" (Par) and "Bring On Girls" (Par), nice $11,000.

'Nights' 21½G, 3 Spots, Denver; 'Thrill' Hep 22G

Denver, Aug. 28.

"Thrill of Romance" is the wow attraction here this week with new record in sight at the Orpheum. "1,001 Nights" looks sturdy at three theatres.

Estimates for This Week

Aladdin (Fox) (1,400; 35-74)—"Junior Miss" (20th) and "Caribbean Mystery" (20th), after week at Denver, Esquire and Webber. Good $5,500. Last week, "Christmas in Conn." (WB) and "Blackie's Rendezvous" (Col) (m.o.), big $8,000.

Denham (Cockrill) (1,750; 35-70)—"You Came Along" (Par) (2d wk). Fine $12,500. Holds again. Last week, smash $16,000.

Denver (Fox) (2,525; 35-74)—"1,001 Nights" (Col) and "Adventures of Rusty" (Col), day-date with Esquire, Webber. Sturdy $15,000. Last week, "Junior Miss" (20th) and "Caribbean Mystery" (20th), also Esquire, $17,000.

Esquire (Fox) (742; 35-74)—"1,001 Nights" (Col) and "Adventures Rusty" (Col), also Denver, Webber. Fine $3,500. Last week, "Junior Miss" (20th) and "Caribbean Mystery" (20th), also Denver, $3,000.

Orpheum (RKO) (2,600; 35-74)—"Thrill of Romance" (M-G) and "Bewitched" (M-G). New record at terrific $22,000. Holds. Last week, "Wonder Man" (RKO) (2d wk), fair $11,000.

Paramount (Fox) (2,200; 35-74)—"Love a Bandleader" (Col) and "Fighting Guardsman" (Col). Nice $9,000 or over. Last week, "That's Spirit" (U) and "See My Lawyer" (U), day-date with Webber, $10,000.

Rialto (Fox) (878; 35-74)—"Christmas in Conn." (WB) and "Blackie's Rendezvous" (Col), after a week at Denver, Esquire, Webber, Aladdin. Fancy $5,500. Last week, "Naughty Nineties" (U) and "Woman in Green" (U) (m.o.), $4,500.

Webber (Fox) (750; 35-74)—"1,001 Nights" (Col) and "Adventures Rusty" (Col), also Denver, Esquire. Solid $3,000. Last week, "That's Spirit" (U) and "See My Lawyer" (U), also Paramount, $2,000.

'Capt. Eddie' 22G In Slow Philly

Philadelphia, Aug. 28.

Nothing spectacular here this week, with biz generally off from previous session. Only a couple major openings—"Capt. Eddie" and "Counter-Attack"—neither shaping up to hopes. Boyd reopens tomorrow (Wed.) with "Rhapsody in Blue" after week's closing for refurbishing.

Estimates for This Week

Aldine (WB) (1,303; 40-85)—"Bedside Manner" (UA) (2d wk). Firm $11,000. Last week, bright $17,000.

Arcadia (Sablosky) (700; 40-85)—"Out This World" (Par) (2d wk). Even better than first week at $7,000. Last week, okay $6,500.

Boyd (WB) (2,560; 40-85)—Opens tomorrow with "Rhapsody in Blue" (WB). Closed last week for renovation.

Earle (WB) (2,760; 50-95)—"Brewster's Millions" (UA) with Enoch Light orch with Joe Besser, Hal Leroy and others. Fine $25,500. Last week, "Bullfighters" (20th) and Charlie Barnet orch, neat $27,500.

Fox (WB) (2,250; 40-85)—"Capt. Eddie" (20th). Crix no like, so only $19,500 or over looms. Okay. Earle Sunday (26) show was $2,500. Last week, "Wilson" (20th), pallid $14,000 at poo scale.

Karlton (Goldman) (1,000; 40-85)—"Valley Decision" (M-G) (2d run) (2d wk). Potent $9,500. Last week, bangup $10,000.

Keith's (Goldman) (2,200; 40-85)—"Blood on Sun" (UA) (2d run). Fine $9,000. Last week, "Bell for Adano" (20th), neat $8,500, second run.

Mastbaum (WB) (4,692; 40-85)—"Pride of Marines" (WB) (3d wk). Good $28,000. Second sesh was sensational $43,000.

Stanley (WB) (2,760; 40-85)—"1,001 Nights" (Col) (2d wk). Holding big at $21,000 after bullish $30,000 opener plus neat $3,500 for one-day Earle screening.

Stanton (WB) (1,475; 40-85)—"Counter-Attack" (Col). Good $17,000. Last week, "Tarzan Amazons" (RKO), fairish $9,000, holdover.

'Pride' Lusty $28,000 In Frisco; 'Joe' Socko 19G, 'Wonder' 30G, Both H.O.

San Francisco, Aug. 28.

Biz is back near normal but still very fat, after strictly "out of this world" biz the week that Japan folded. Last week saw only one opening, "Pride of Marines," which looks lusty at the Paramount. "Anchors Aweigh," "Wonder Man" and "G. I. Joe" continue exceptional, last being still terrific on second week at the United Artists.

Estimates for This Week

Fox (FWC) (4,651; 55-85)—"Anchors Aweigh" (M-G) (2d wk). Strong $30,000 or over. Last week, sensational $42,000.

Paramount (FWC) (2,646; 55-85)—"Pride of Marines" (WB). Lusty $28,000. Last week, "Junior Miss" (20th), routine $19,500.

Warfield (FWC) (2,656; 55-85)—"Wonder Man" (RKO) (2d wk). Fat $30,000. Last week, smash $44,000, way over hopes.

St. Francis (FWC) (1,400; 55-85)—"Junior Miss" (20th) (m.o.). Satisfactory $12,000. Last week, "Thrill of Romance" (M-G), fancy $13,000.

State (FWC) (2,133; 55-85)—"Christmas in Conn." (WB) (m.o.). Sturdy $17,500 for second week here, third frame downtown. Last week, great $23,000.

Golden Gate (RKO) (2,844; 60-95)—"Along Came Jones" (RKO) (3d wk) and Skinnay Ennis orch. Pleasing $28,000. Last week, with Count Basie orch (2d wk), terrific $39,000.

Orpheum (Blumenfeld) (2,448; 40-85)—"1,001 Nights" (Col) (3d wk). Solid $18,000. Last week, torrid $20,200.

United Artists (Blumenfeld) (1,207; 40-85)—"G. I. Joe" (UA) (2d wk). Huge $19,000. Last week, terrific $20,500, which is virtual capacity for this small-seater.

H.O.s Fail to Dim Chi; 'Blonde'-Spivak Husky 58G, 3d Wk., 'Senorita'-Prima 45G

Chicago, Aug. 28.

Throngs of out-of-towners in the Loop, attributed partly to lifting of gas ban and several days of cooler weather are keeping grosses at nice levels. Holdovers dominate the picture with "Valley of Decision" at the State-Lake pointed toward strong $36,000 for fourth week. "Wonder Man" still steady $22,000 in tenth week at Woods, and "Thrill of Romance" stout $22,000 for fifth session.

Of combo houses, Chicago with third week of "Incendiary Blonde" and Charlie Spivak band and Buddy Lester on the stage, is headed for a big $58,000. Oriental, with "Gay Senorita" and Louis Prima band looks boffo $45,000.

Estimates for This Week

Apollo (B&K) (1,200; 55-95)—"Pillow to Post" (WB). Solid $15,000. Last week, "Colonel Blimp" (UA), snug $11,000.

Chicago (B&K) (3,900; 55-95)—"Incendiary Blonde" (Par) (3d wk) plus Charlie Spivak orch and Buddy Lester on stage. Big $58,000. Last week, corking $64,000.

Garrick (B&K) (900; 55-95)—"Bernadette" (20th) (2d wk). Neat $11,000. Last week, $13,000.

Grand (RKO) (1,150; 55-95)—"Within These Walls" (20th) and "Bullfighters" (20th). Pleasing $10,000. Last week, "Frozen Ghost" (U) and "Jungle Captive" (U), 5 days, and "Walls" (20th) and "Bullfighters" (20th), 2 days, fine $14,000.

Oriental (Iroquois) (3,240; 44-95)—"Gay Senorita" (Col) and Louis Prima orch on stage. Excellent $45,000. Last week, "Jealousy" (Rep) and Dick Haymes heading stage bill, wham $58,000.

Palace (RKO) (2,500; 55-95)—"Along Came Jones" (RKO) (4th week) and "Beautiful Cheat" (U) (2d wk). Bright $20,000. Last week, robust $27,000.

Roosevelt (B&K) (1,500; 55-95)—"Bell For Adano" (20th) (3d wk). Smooth $17,000. Last week, sharp $21,000.

State-Lake (B&K) (2,700; 55-95)—"Valley of Decision" (M-G) (4th wk). Strong $36,000. Last week, great $40,000.

United Artists (B&K) (1,700; 55-95)—"Thrill of Romance" (M-G) (5th wk). Stout $22,000. Last week, big $26,000.

Woods (Essaness) (1,200; 55-95)—"Wonder Man" (RKO) (10th wk). Steady $22,000. Last week, trim $23,000.

K.C. Steady; 'Came Along' Sock 19G, 'Nights' Same, 'Heaven'-'Life' Big 14½G

Kansas City, Aug. 28.

Biz at the deluxers here is skyrocketing despite heavy lay-offs at the big war plants. "You Came Along," at the Newman, and "Thousand and One Nights," at the Midland, are neck and neck with best record made by former. Dual reissues of "East Side of Heaven" and "Imitation of Life" at the Orpheum opened extra big.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 40-60)—"Don Juan Quilligan" (20th). Modest $12,500. Last week, "Frisco Sal" (U), $13,000 was better than hopes and okay.

Midland (Loew's) (3,500; 45-65)—"1,001 Nights" (Col) and "Blackie's Rendezvous" (Col). Wham $19,000. Last week, "Guest Wife" (UA) and "I Love Mystery" (Col) (2d wk), fancy $15,000.

Newman (Paramount) (1,900; 46-65)—"You Came Along" (Par). Sock $19,000. Last week, "Out This World" (Par) (3d wk), nifty $11,000.

Orpheum (RKO) (1,500; 46-65)—"East Side of Heaven" (U) and "Imitation of Life" (U) (reissues). Excellent $14,500. Last week, "Corn Is Green" (WB) and "Zombies on Broadway" (RKO) (2d wk), good $11,000.

Tower (Fox-Joffee) (2,100; 39-60)—"Crime, Inc." (PRC) and "Within These Walls" (20th) plus vaude. Neat $10,500. Last week, "Jungle Captive" (U) and "Frozen Ghost" (U) with revue on stage, $11,000.

Extras Want Closed Shop

Hollywood, Aug. 28.

Clause calling for a union shop for film extras was inserted into the contract presented by the Screen Players Union to major studio representatives in the current negotiations between the two groups. Clause was taken under advisement by the Producers Labor Relations Committee.

Discussions between SPU and producers on minumum wages, classifications and working conditions, will be resumed this week.

5 HOLD-OVER CHAMPIONS FROM THE EXTENDED RUN COMPANY

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CAPTAIN EDDIE

Scores of extended runs in first 250 engagements!

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More hold-overs than any 20th musical this year!

KEEP SELLING BONDS!

L. A. Steady; 'Marines' Potent $65,000, 'Capt. Eddie' Stout 54G, Both 3 Spots, 'Nineties' 29G, 'Joe' 32G, 3d, Each in 4

Los Angeles, Aug. 28.

Local biz is holding steady despite clear skies and beach weather, with Friday and Saturday unusually strong. Theatre picketing is continuing. The big opener is "Pride of Marines," with potent $65,000 sighted in three theatres. "Capt. Eddie" looks stout $54,000 in as many spots. "Naughty Nineties" and "That's the Spirit" shapes only fairish $29,000 in four houses.

Among holdovers, "Anchors Aweigh" continues great at $51,500 on fourth week in three houses. Second frame of "Incendiary Blonde" looks neat $36,500 or thereabouts in two spots. "G.I. Joe" looks smooth $32,000 in four theatres on third stanza, while "Over 21" is clocking nice $25,500 in two locations in third session. Combo of Phil Regan and Louis Jordan band is shoving "Sporting Chance" up to smash $32,500 at the Orpheum.

Estimates for This Week

Beverly Hills Music Hall (Blumenfeld-G&S) (824; 50-85)—"G.I. Joe" (UA) (3d wk). Fancy $5,500. Last week, thumping $6,100.

Carthay Circle (F-WC) (1,518; 50-$1)—"Junior Miss" (20th) and "Gay Senorita" (Col) (2d wk). Okay $4,500. Last week, $6,500.

Chinese (Grauman-WC) (2,048; 50-$1)—"Capt. Eddie" (20th) and "Shanghai Cobra" (Mono). Good $15,000. Last week, "Junior Miss" (20th) and "Gay Senorita" (Col), cool $8,700 in 6 days.

Downtown (WB) (1,800; 50-$1)—"Pride of Marines" (WB). Potent $27,000. Last week, "Christmas Conn." (WB), fairish $14,600.

Downtown Music Hall (Blumenfeld) (900; 55-$1)—"G.I. Joe" (UA) (3d wk). Smooth $15,000. Last week, sock $17,000.

Egyptian (F-WC) (1,538; 50-$1)—"Anchors Aweigh" (M-G) (4th wk). Solid $14,000. Last week, colossal $17,000.

Four Star (UA-WC) (900; 50-$1)—"Keep Powder Dry" (M-G) and "G.I. Honeymoon" (Mono) (3d wk). Okay $3,500. Last week, $4,600.

Guild (F-WC) (968; 50-$1)—"Naughty Nineties" (U) and "That's Spirit" (U). Firm $5,500. Last week, "Keep Powder Dry" (M-G) and "G.I. Honeymoon" (Mono), $5,300.

Hawaii (G&S) (956; 50-$1)—"G.I. Joe" (UA) (3d wk). Steady $6,500. Last week, powerful $7,400.

Hollywood (WB) (2,756; 50-$1)—"Pride Marines" (WB). Socko $20,000. Last week, "Christmas Conn." (WB), only $8,200.

Hollywood Music Hall (Blumenfeld) (475; 55-85)—"G.I. Joe" (UA) (3d wk). Sturdy $5,000. Last week, great $6,000.

Loew's State (Loew's-WC) (2,404; 50-$1)—"Capt. Eddie" (20th) and "Cobra" (Mono). Nice $28,000. Last week, "Junior Miss" (20th) and "Gay Senorita" (Col), sad $14,100.

Los Angeles (D'town-WC) (2,097; 50-$1)—"Anchors Aweigh" (M-G) (4th wk). Steady $26,000. Last week, terrific $32,500.

Orpheum (D'town) (2,200; 65-85)—"Sporting Chance" (Rep) with Phil Regan, Louis Jordan orch on stage. Great $32,500. Last week, "Road to Alcatraz" (Rep), with Martha Raye on stage, good $31,000.

Pantages (Pan) (2,812; 50-$1)—"Over 21" (Col) and "Fighting Guardsman" (Col) (3d wk). Finales at $12,000. Last week, nice $18,100.

Paramount (F&M) (3,389; 50-$1)—"Incendiary Blonde" (Par) and "Midnight Manhunt" (Par) (2d wk). Fancy $22,000. Last week, boff $32,200.

Paramount Hollywood (F&M) (1,451; 50-$1)—"Incendiary Blonde" (Par) (2d wk). Fine $14,500. Last week, mighty $17,500.

RKO Hillstreet (RKO) (2,890; 50-80)—"Over 21" (Col) and "Fighting Guardsman" (Col) (3d wk). Finished at $13,500. Last week, hefty $18,700.

Ritz (F-WC) (1,370; 50-$1)—"Anchors Aweigh" (M-G) (4th wk). Sturdy $11,500. Last week, smash $14,650.

United Artists (UA-WC) (2,100; 50-$1)—"Naughty Nineties" (U) and "That's Spirit" (U). Okay $12,500. Last week, "Keep Powder Dry" (M-G) and "G.I. Honeymoon" (Mono), shining $10,750.

Uptown (F-WC) (1,790; 50-$1)—"Capt. Eddie" (20th) and "Cobra" (Mono). Strong $11,000. Last week, "Junior Miss" (20th) and "Gay Senorita" (Col), sour $4,600.

Vogue (F-WC) (885; 50-85)—"Naughty Nineties" (U) and "That's Spirit" (U). Good $5,000 or close. Last week was subsequent-run.

Wilshire (F-WC) (2,296; 50-$1)—"Naughty Nineties" (U) and "That's Spirit" (U). Fairish $6,000. Last week, "Keep Powder Dry" (M-G) and "G.I. Honeymoon" (Mono), so-so $5,300.

Wiltern (WB) (2,300; 50-$1)—"Pride Marines" (WB). Big $18,000. Last week "Christmas Conn." (WB), okay $9,100.

Key City Grosses

Estimated Total Gross
This Week $2,760,500
(Based on 21 cities, 176 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,020,800
(Based on 24 cities, 183 theatres)

'Bell' Lusty 20G Best Cleve. Pix

Cleveland, Aug. 28.

This is Frankie Carle's week, and his band is kiting "Woman in Green" up to a great figure at the Palace. The Hipp's "Bell for Adano" is top straight filmer.

Estimates for This Week

Allen (RKO) (3,000; 44-65)—"Imitation of Life" (U) and "East Side of Heaven" (U) (reissues). Rousing $15,000. Last week, "Capt. Eddie" (20th), smart $9,200 on m.o.

Hipp (Warners) (3,700; 44-65)—"Bell for Adano" (20th). Strong $20,000. Last week, "Naughty Nineties" (U), $17,000.

Lake (Warners) (800; 44-65)—"Capt. Eddie" (20th). Only $2,500 on m.o. Last week, "Along Came Jones" (RKO), bright $4,700, third stanza downtown.

Ohio (Loew's) (1,200; 44-65)—"Brewster's Millions" (UA). Brisk $9,000. Last week, "Thrill of Romance" (M-G), on sixth downtown session, boff $9,200.

Palace (RKO) (3,700; 50-90)—"Woman in Green" plus Frankie Carle orch and Jerry Mann on stage. Carle had 'em hanging on ropes first day, and big weekend means great $38,000 or over. Last week, "Call of Wild" (20th) (reissue) with George Paxton orch, John Calvert, satisfactory $26,500.

State (Loew's) (3,450; 44-65)—"You Came Along" (Par). Started slowly, with okay $18,000 likely. Last week, "G. I. Joe" (UA), big $24,000.

Stillman (Loew's) (2,700; 44-65)—"G. I. Joe" (UA (m.o.). Sock $12,000, and certain for a h.o. Last week, "Out World" (Par) (m.o.), $11,000.

'BELL' LOUD $13,500 IN INDPLS.; 'PATRICK' 11G

Indianapolis, Aug. 28.

Biz continues at a high summer level here. "Bell for Adano" is hefty at the Indiana to top the town. "Patrick the Great" is getting a good play at the Circle.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 32-55)—"Patrick the Great" (U) and "See My Lawyer" (U). Oke $11,000. Last week, "Imitation of Life" (Par) and "East Side of Heaven" (U) (reissues), fine $10,500.

Indiana (Katz-Dolle) (3,300; 32-55)—"Bell for Adano" (20th) and "Chicago Kid" (Rep). Fine $13,500. Last week, "Out This World" (Par) and "Midnight Manhunt" (Par), $14,000.

Loew's (Loew's) (2,450; 35-55)—"Twice Blessed" (M-G) and "Bewitched" (M-G). Nifty $13,000 or near. Last week, "Thrill of Romance" (M-G) (2d wk), big $12,100.

Lyric (Katz-Dolle) (1,600; 32-55)—"Out This World" (Par) and "Midnight Manhunt" (Par). Fair $5,000, moveover. Last week, "Naughty Nineties" (U) and "Woman in Green" (U) (m.o.), dandy $6,500.

'Southerner' Great 17G, Balto; 'Christmas' 22G

Baltimore, Aug. 28.

"Christmas in Connecticut" at the Stanley is current bellringer. Good trade reported also for George White's "Scandals" at the combo Hippodrome. Considerable space in dailies about its difficulties down south is helping "The Southerner" to a big week at the Century.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-60)—"Southerner" (UA). Cashing in on censorship fight further south with great $17,000. Last week, "Thrill of a Romance" (M-G) (3d wk), big $12,800.

Hippodrome (Rappaport) (2,240; 25-74)—"Scandals" (RKO) plus vaude. Cashing in mightily at fine $20,000. Last week, second of "1,001 Nights" (Col) and vaude (2d wk), bright $14,700.

Keith's (Schanberger) (2,460; 20-60)—"On Stage Everybody" (U). Alright $9,000. Last week, "You Came Along" (Par) (2d wk), $9,600.

Mayfair (Hicks) (980; 25-55)—"Mounted Police" (Par) (reissue). Average $4,000. Last week, "Brewster's Millions" (UA), okay $4,900.

New (Mechanic) (1,680; 20-60)—"Junior Miss" (20th). Nicely spotted for $9,000 or near. Last week, "Bell for Adano" (20th) (2d wk), held well at $6,800.

Stanley (WB) (3,280; 25-65)—"Christmas in Conn." (WB). Socko $22,000. Last week, "Corn Is Green" (WB) (3d wk), strong $12,700.

Valencia (Loew's-UA) (1,840; 20-60)—"Thrill of Romance" (M-G) (m.o.). Fine $5,500. Last week, "Bewitched" (M-G), $5,100.

'Thrill' 18G, 'Christmas' 17½G, Aces in Seattle

Seattle, Aug. 28.

Pacing field currently are "Thrill of Romance" and "Christmas in Conn." "Thousand and One Nights" is still sock in its third week.

Estimates for This Week

Blue Mouse (H-E) (800; 45-80)—"Adano" (20th) (m.o.). Okay $5,500. Last week, "Bataan" (RKO) and "Pan-Americana" (RKO) (2d wk), $5,900.

Fifth Avenue (H-E) (2,349; 45-80)—"Thrill of Romance" (M-G). Huge $18,000 or over. Last week, "Endearing Young Charms" (RKO) and "Penthouse Rhythm" (U), great $16,700.

Liberty (J&vH) (1,650; 45-80)—"1,001 Nights" (Col) and "Escape in Fog" (Col) (3d wk). Great $10,000 after last week's sock $12,300.

Music Box (H-E) (850; 45-80)—"Endearing Charms" (RKO). From Fifth Ave. Good $5,500. Last week, "Dorian Gray" (M-G) (3d wk), sturdy $6,100.

Music Hall (H-E) (2,200; 45-80)—"Wuthering Heights" (FC) and "Holiday Inn" (Par) (reissues). Fair $6,000. Last week, "Tarzan Amazons" (RKO) and "Don Juan Quilligan" (20th), $7,300.

Orpheum (H-E) (2,600; 45-80)—"Christmas in Conn." (WB) and "Beautiful Cheat" (U). Smash $17,500. Last week, "Adano" (20th) and "Caribbean Mystery" (20th) (2d wk), $7,900.

Palomar (Sterling) (1,300; 25-50)—"Vampire's Ghost" (Rep) and "Phantom Speaks" (Rep). Rousing $7,500. Last week, "Man from Okla." (Rep) and "Sporting Chance" (Rep), $6,000.

Paramount (H-E) (3,039; 45-80)—"Murder, He Says" (Par) and "Woman in Green" (U) (2d wk). Good $13,000 in 6 days. Last week, socko $17,000.

Roosevelt (Sterling) (800; 45-80)—"That's the Spirit" (U) and "See My Lawyer" (U). Okay $4,500. Last week, "Naughty Nineties" (U) (3d wk), $5,200.

'Society'-Vaude Rousing 30G, Leads Det.; 'Night' 28G, 'Jones' 14G, Both 2d

Detroit, Aug. 28.

Nearly all spots are playing to strong second weeks. The Downtown shoots to the top with "Steppin' in Society" and a stage show.

Estimates for This Week

Adams (Balaban) (1,700; 60-85)—"Pennies from Heaven" (Col) and "Deeds Goes to Town" (Col) (reissues). Robust $12,000. Last week, "Capt. Eddie" (20th) (m.o.) and "Woman in Green" (U), good $10,000.

Broadway - Capitol (United Detroit) (2,800; 60-85)—"Gaslight" (M-G) (reissue) and "The Uninvited" (Par). Okay $7,000. Last week, "Guest Wife" (UA) and "Stage Door Canteen" (UA) (reissue), $4,500 in 5 days on moveover of former film, which did two great weeks at the Michigan.

Downtown (Balaban) (2,800; 60-85)—"Steppin' in Society" (Rep) plus John Calvert's "Magic and Models Show" and King Cole Trio on stage. Great $30,000. Last week, "Jimmy Steps Out" (UA) (reissue) plus Mary Beth Hughes, Benny Baker, Hay Leroy, others, fine $22,000.

Fox (Fox-Michigan) (5,000; 60-85)—"1,001 Nights" (Col) and "Eve Knew Apples" (Col) (2d wk). Wham $28,000 after first week's strong $40,000.

Madison (United Detroit) (1,800; 60-85)—"God Is Co-Pilot" (WB) and "Music Millions" (M-G). Back in loop at bright $5,700. Last week, "Salty O'Rourke" (Par) and "Sudan" (U), fine $5,300.

Michigan (United Detroit) (4,000; 60-85)—"Thrill of Romance" (M-G) and "Bewitched" (M-G) (2d wk). Choice $25,000 after great $36,000 first session.

Palms-State (United Detroit) (3,000; 60-85)—"Along Came Jones" (RKO) and "Falcon San Francisco" (RKO) (2d wk). Continuing strong at $14,000 after first week's fine $21,000.

United Artists (United Detroit) (2,000; 60-85)—"Corn Is Green" (WB) and "Shanghai Cobra" (Indie) (3d wk). Steady at $15,000 after last week's stout $19,000.

MR. & MRS. B. RETAINED

Hollywood, Aug. 28.

Warners will team Humphrey and Lauren Bacall for the first time since their marriage as a co-starring duo in "Tomorrow is Another Day."

Picture is slated for late fall filming with Raoul Walsh directing.

Gas Ban's End Slows Hub Keys; 'Train' Big 30G, 'Wife' Grand 29G, 2d, 2 Spots

Boston, Aug. 28.

End of gas rationing helped theatres away from shopping centers but hurt biz in many downtown keys. Extreme heat for two days didn't help. Best newcomer is "Lady on Train," latest Deanna Durbin starrer, which is smash.

Estimates for This Week

Boston (RKO) (3,200; 50-$1.10)—"East Side of Heaven" (U) and "Imitation of Life" (U) (reissues) with Joey Adams, Tony Canzoneri, Rose Marie, others, on stage. Wow $30,000. Last week, "Brighton Strangler" (RKO) and Lionel Hampton orch, others, $26,000.

Fenway (M-P) (1,375; 40-74)—"G. I. Joe" (UA) and "Tell It to Star" (Rep) (m.o.) (2d wk). Okay $8,000. Last week, $10,000.

Majestic (Shubert) (1,500; 40-74) "Dr. Terror's House of Horrors" (Indie). Thin $6,000. Last week, $8,000.

Metropolitan (M-P) (4,367; 40-74)—"Christmas in Conn." (WB) (2d wk). Trim $22,000. Last week, $28,500.

Memorial (RKO) (2,900; 40-74)—"Lady on Train" (U) and "Mama Loves Papa" (RKO). Wham $30,000. Last week, "Along Came Jones" (RKO) and "Easy to Look At" (U) (3d wk), $23,000.

Orpheum (Loew) (2,900; 35-75)—"Guest Wife" (UA) and "Gay Senorita" (Col) (2d wk). Fancy $17,500 or near. Last week, terrific $23,500.

Paramount (M-P) (1,700; 40-74)—"G. I. Joe" (UA) and "Tell It to Star" (Rep) (m.o.) (2d wk). Oke $11,000. Last week, nice $15,000.

State (Loew) (3,200; 35-75)—"Guest Wife" (UA) and "Gay Senorita" (Col) (2d wk). Neat $11,500. Last week, big $13,500.

Translux (Translux) (900; 20-74)—"Bat Whispers" (Indie) and "Spell Amy Nugent" (PRC). Good $5,500. Last week, "Why Girls Leave Home" (PRC) and "Arson Squad" (PRC), $7,500.

Tremont (T&N) (2,200; 44-85)—"Twice Blessed" (M-G) and "Bewitched" (M-G). Good $11,000. Last week, "Southerner" (UA), $9,000.

Broadway Grosses

Estimated Total Gross
This Week $581,300
(Based on 15 theatres)
Total Gross Same Week
Last Year $627,400
(Based on 16 theatres)

'Wife' Boffo 24G, Leader in Pitt.

Pittsburgh, Aug. 28.

Biz limping a little this week, following flush everywhere in wake of Jap surrender. Only solid entry seems to be "Guest Wife," at the Penn, which will be the leader in a walk. "Ziegfeld Follies" roadshow engagement at Nixon had a good advance sale, but only opened last Sunday (27).

Estimates for This Week

Harris (Harris) (2,200; 40-65)—"Wilson" (20th). Didn't get very much money at advance scale and won't do much either at pop prices. Looks thin $9,500 or near. Last week, "Naughty Nineties" (U), sturdy $15,000.

Nixon (UBO) (2,100; 70-$2.40)—"Ziegfeld Follies" (M-G). In for two weeks, maybe three, on test road-show run. Advance sale was better than it's been for a top-price film here in years. "Follies" used to open here in old days, and some people think they're buying ducats to a stage show, according to boxoffice men. Engagement opened only Sunday night (26).

Penn (Loew's-UA) (3,300; 40-65)—"Guest Wife" (UA). Got away to big start, and shapes as sock $24,000. Last week, "Corn Is Green" (WB) (2d wk), solid $14,000.

Ritz (WB) (800; 40-65)—"Corn Is Green" (WB) (m.o.). Isn't picking up so well, maybe $2,900 for small-seater. Last week, "Valley of Decision" (M-G), best this house has ever done with a moveover at $5,100, fifth downtown week.

Senator (Harris) (1,750; 40-65)—"Naughty Nineties" (U) (m.o.). Stout $5,000. Last week, "1,001 Nights" (Col) m.o., fine $5,300.

Stanley (WB) (3,800; 40-65)—"Murder, He Says" (Par). Not getting much attention. Modest $15,000. Last week "Back to Bataan" (RKO), sock $24,500, rated a new straight film record here.

Warner (WB) (2,000; 40-65—"Back to Bataan" (RKO) (m.o.). Average $7,500. Last week, "Thrill of Romance" (M-G), fourth downtown week, strong $9,500.

'Wonder Man' Huge 16G In Mpls.; 'Christmas' 18G

Minneapolis, Aug. 28.

Only two important newcomers currently, but both stack up smash boxoffice. They are "Wonder Man," a scorcher at the Orpheum, and "Christmas in Connecticut," strong at Radio City. It's second week for "You Came Along," "Junior Miss" and "Back to Bataan," and the fifth for "Guest Wife."

Estimates for This Week

Aster (Par-Singer) (900; 15-25)—"Midnight Man Hunt" (Par) and "Hollywood, Vine" (PRC). Good $2,200 in 5 days. Last week, "Fashion Model" (Mono) and "Mr. Muggs Rides Again" (Mono), okay $2,000 in 6 days.

Century (P-S) (1,600; 44-60)—"Junior Miss" (20th) (m.o.). Nice $5,000. Last week, "Thrill of Romance" (M-G) (3d wk), big $6,000.

Gopher (P-S) (1,000; 40)—"Delightfully Dangerous" (UA). Light $2,500. Last week, "Town Went Wild" (PRC), mild $1,500 in 5 days, and yanked.

Lyric (P-S) (1,100; 40-60)—"Back to Bataan" (RKO) (m.o.). Neat $5,000. Last week, "Bell for Adano" (20th) (2d wk), $4,500.

Orpheum (P-S) (2,800; 40-60)—"Wonder Man" (RKO). Soaring to boff $16,000. Last week, "Back to Bataan" (RKO), fine $11,000.

Radio City (P-S) (4,000; 40-60)—"Christmas in Conn." (WB). Great $18,000. Last week, "Came Along" (Par), big $15,000.

State (P-S) (2,300; 44-60)—"Came Along" (Par) (m.o.). One of first times picture has been moved from Radio City here. Still plenty of life at rousing $9,000. Last week, "Junior Miss" hit stout $12,000.

Uptown (Par) (1,100; 44-50)—"Corn Is Green" (WB). First nabe showing. Firm $4,000. Last week, "Nob Hill" (20th), big $5,000.

World (Par-Steffes) (350; 44-80)—"Guest Wife" (UA) (2d wk) (m.o.). Has had highly prosperous run at Radio City and here. Trim $2,000 after good $2,500 last week, making fifth downtown week.

'World'-Vaude Sock 30G, Wash.; 'Blonde' Hot 22G, 'Christmas' Big 24G, 2d

Washington, Aug. 28.

The Earle theatre, without vaudeville, broke house record last week with "Christmas in Connecticut," and still is big on holdover. "Incendiary Blonde" is going nicely at the Palace. "Uncle Harry" continues strong at Keith's after a sock opener.

Estimates for This Week

Capitol (Loew) (3,434; 44-72)—"Out This World" (Par) with vaude. Boffo $30,000 with mezzanine balcony closed. Last week, "Junior Miss" (20th), $28,000.

Columbia (Loew) (1,234; 44-72)—"Wilson" (20th). Most people saw this at the Capitol, so mild $6,000 is likely. Last week, "Valley of Decision" (M-G), nice $9,000.

Earle (WB) (2,240; 44-66)—"Christmas in Conn." (WB) (2d wk). Great $24,000. First week broke record here with terrific $32,500.

Keith's (RKO) (1,800; 44-66)—"Uncle Harry" (U) (2d wk). Big $12,500 after first week's smash $18,500.

Metropolitan (WB) (1,800; 44-72)—"G. I. Joe" (UA) (3d wk). Fine $7,000 after last week's sock $12,500, over hopes. This is second session here.

Palace (Loew) (2,778; 44-72)—"Incendiary Blonde" (Par). Rousing $22,000. Last week, "Blood on Sun" (UA) (2d wk), neat $12,000.

'Thrill' Terrif $25,000, Buff.; 'Joe' Wow 13G, 2d

Buffalo, Aug. 28.

Standout this week is "Thrill of a Romance," but strength of "G. I. Joe," in its second session, also is marked.

Estimates for This Week

Buffalo (Shea) (3,500; 40-70)—"Thrill of a Romance" (M-G). Sparkling $25,000. Last week, "Christmas in Conn." (WB), amazing $22,000.

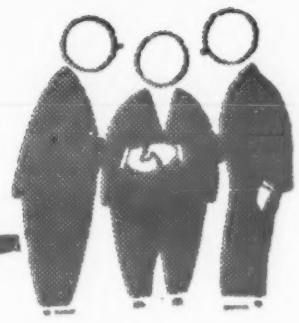
Great Lakes (Shea) (3,000; 40-70)—"Out This World" (Par) and "Midnight Manhunt" (Par) (2d wk). Potent $13,000 after last week's stout $19,000.

Hipp (Shea) (2,100; 40-70)—"Christmas in Conn." (WB) (m.o.). Strong $11,000. Last week, "Bell for Adano" (20th) and "Caribbean Mystery" (20th) (m.o.), fair $6,500.

Lafayette (Basil) (3,300; 40-70)—"G. I. Joe" (UA) and "Leave to Blondie" (Col) (2d wk). Tall $13,000 after last week's socko $22,000.

20th Century (20th Cent) (3,000; 40-70)—"This Gun for Hire" (Par) and "Road to Alcatraz" (Rep) (reissues). Grand $12,000. Last week, "Body Snatcher" (RKO) and "Brighton Strangler" (RKO), satisfactory $9,000.

It's a deal



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Laurie's Scrapbook

By Joe Laurie, Jr.

A few weeks ago the eternal whisper came to my old friend John Pollack; the earth has one less gentle spirit. He enriched show business with an honest life. He loved the theatre as an institution in which he was one of its first citizens. John was one of the few great press agents of old vaudeville. He served long and well to boost the actor and grabbed as much space with highgrade press stuff as any man in his profession. His was not a showy, flashy press agency. His work was like himself—gentle, intelligent, class. He wrote stuff that put the actor in a class bracket instead of putting him over as a freak and a charlatan.

It's funny that John turned out to be that kind of a press agent, because he got his early schooling with Willie Hammerstein, and Willie would go to any lengths to put over his freak acts. In this he had able assistance of some great boys and girls of the space-grabbers' union. Some great stunts were pulled for Hammerstein by such great press agents as Abe Levy, who was one of the earliest of the Hammerstein praisers. Then there was Ann Marble, who, in private life is still Mrs. Channing Pollock, a sister-in-law of John. She did a great job for many years on the corner. Then there was the greatest female press agent in show business, Nellie Revell, who started press-agenting vaudeville acts for Kohl & Castle in Chicago, then worked for the Orpheum Circuit, Hammersteins, Keith and finally with Percy Williams until he sold out to Keith's. Now she is is on radio, writing magazine articles and still able to give a shot of printers-ink adrenalin to a shaky show. We also had Joe "egg-in-the-bag" Flynn and Morris Gest.

There weren't very many press agents in the old days of vaudeville. J. Austin Fynes, who once was editor of the Sun and Clipper, was hired as manager by B. F. Keith when he first opened Keith's Union Square. He did a lot of press work besides being a manager, and he practically cut the pattern for future managers of vaudeville who acted as press agents for their own theatres. Of course, a large circuit would have a press representative, but most of their work consisted of getting billing matter out, photos and a few set stories about each act which the local manager would plant. Of course, the Palace had a special press agent. Martin Beck hired William Raymond Sill, who was with Weber and Fields, to put the Palace over when it first opened. He was followed by Will Page, Walter K. Hill and Nellie Revell. And then when Albee took the Palace over he put in the one and only Walter Kingsley. He in turn was followed by Mark Lenscher, John Pollock and Johnny Dowd.

The Half Pint

Nils T. Granlund represented the Loew circuit back in 1912 (he gave this writer his billing of pint-sized comedian). He was followed by Terry Turner, a top man in his line; Perry Charles, Art Schmidt and now Oscar Dobb, the Baltimorean. A. Toxen Worm represented the Shubert vaudeville dip, Percy Williams had Nellie Revell and Harry Keller. Klaw and Erlanger's Advanced Vaudeville was represented by Leuscher and Earl Lawshe. Proctor's 23rd Street had George McDermott and his general press agent was Ed Price. Brighton Beach Music Hall had Karl Bernstein, now a top legit flack. Hodkins circuit had Walter K. Hill, while the William Morris office had as its head press agent Nate Spingold, Fred Schader, Ed Pidgeon, who was drama critic of N. Y. Press, and Epes Sargent. Jack Lait started as a press agent at the Chicago American Music Hall for William Morris and soon became tops in journalism. Harry Reichenback did special vaudeville jobs as in the case of putting James J. Jeffries over for William Morris.

Very few vaudeville performers had personal press agents. In fact I can't recall one right now. Eva Tanguay, Gertrude Hoffmann, Irene Franklin, Sophie Tucker, Belle Baker, Nan Halperin, Dolly Sisters, Lillian Shaw, Evelyn Nesbit and hundreds of others were always good copy. People were interested in vaudeville, and it didn't need press-agentry—or rather high-powered press-agentry. The performers didn't have to lose their jewelry to get their names in the papers.

John Luce, who I believed did the press agentry for the Old Howard in Boston, was the nearest thing to a P. T. Barnum in boosting vaudeville attractions. I don't know who originated that particular style of publicity, but it was copied for years by the Old Howard press agents. A few examples of the old ads run by the Old Howard:

AVON COMEDY FOUR (This was away back in the '90s)

John F. Coleman, Will Lester, Joe Smith and Charles Dale. The best quartette of vocalists and comedians in vaudeville today. Their uproariously funny whimsicality, "The New Teacher," is as smooth a blending of fun and harmony as was ever concocted. It is a riot of revelry from reveille to taps.

NORA BAYES

A live one for sure. It is a pleasure to announce the return of this clever singing comedienne. She's one of the kind you can play from the time the prices are posted until the race is called and be sure of cashing in a winning ticket no matter how short the odds become. A 1 to 100 shot at any time or track. Yes, she'll sing "Wurzburger" as she alone can sing it. Her first visit was a case of "she came, she was seen and she conquered." Her subsequent engagements were personal triumphs of prodigious proportions. It's a diamond necklace against a string of glass beads that she'll make another killing at the old HOWARD.

SANDOW

In the most marvelous exhibition of muscular force ever given by mortal man. Of all the features ever presented on the vaudeville stage, this is by far the greatest. Talk about your climax-cappers, here's an act that puts a bonnet on the best you've ever had a peek at heretofore. Sandow is, without a question, the most perfect specimen of physical development that the world has ever known, Hercules or any of the ancients not barred, while his feats of physical strength are worthy of Samson himself. Positively his final appearance in Boston.

CHARMION

Holder of the sensational record, a record that can never be excelled and probably never will be equalled. Without doubt the strongest single attraction the variety stage has ever known. Would that we could engage her for an entire season. She's the greatest trapeze performer of the day, while her marvelous muscular development is the wonder of every one who watches her performance. As usual, she will introduce some fresh feats of strength and skill and several stirsome episodes.

There were many fine press agents, not exactly of real vaudeville, but of the presentation houses. Ben Serkowich, of the Balaban & Katz houses, made a national figure of Paul Ash. Of course, the highest-powered and highest paid press agents in the world are employed by the picture industry. They have millions of dollars to spend to make a star and a picture, where the old vaudeville press agent had to do most of his work with the magic words of "Here's two passes, for you and the Mrs." And you'd be surprised what a pass for two could do in those days, when given to the right guy at the right time.

Wash. Mgr. Fined $100 For Violating Hours Law

Washington, Aug. 28.

Fred D. McMillin, manager of Warners' Earle theatre, was fined $100 in juvenile court on a plea of guilty to employing a 16-year-old girl as an usher against hours prescribed by the District.

The charge resulted from a complaint by the mother of the girl, who charged her daughter worked until 10 p.m. most of the time and until midnight on other nights. Employment of the girls under 18 is permitted in some occupations, but they are not allowed to work after 7 p.m.

No Time Waster He

Hollywood, Aug. 28.

Columbia handed a producer contract to Stephen Laird, former chief of the London bureau for Time and Life mags and later a war correspondent.

Laird will look over a number of the studio's story properties before deciding on his first production.

Miniature Reviews

"Swingin' On a Rainbow" (Rep). (Songs). Low cost musical for lower-half of dualers.

"They Knew Mr. Knight" (GFD). British-made version of Dorothy Whipple novel hasn't a chance in U. S.

"La Senora de Perez Se Divorcia" (Lumiton). Argentina-made version of Sardou play shows no promise for American market.

Coast Strike

Continued from page 6

between AFL unions. None of our men will appear on picket lines at theatres or elsewhere. It looks to me as if Sorrell has enough people to do the job. The CIO has enough business of its own to take care of without attempting to interfere in AFL affairs."

Janitor replacements on the Metro lot filed a petition with the National Labor Relations Board, asking certification as bargaining agent for that studio unit. Petition was opposed by Frank Pestana, attorney for the Building Service International Union, whose members are respecting the picket lines. Pesiana countered by filing unfair labor practice charges against Metro.

20th Collarites Move

Clerical workers at 20th-Fox voted to withdraw from the Screen Office Employes Guild and to reorganize as an independent unit, seeking NLRB certification. White collar workers at other studios are discussing similar action.

Theatre picketing during the week was orderly in general, with only a few reports of trouble. Three pickets in front of the Warner theatre on Hollywood blvd. received minor burns when young hoodlums threw acid on their clothes. One femme picket was charged with jostling a theatre customer but the case was tossed out by the city attorney's office.

Herbert Sorrell, chief of the Conference of Studio Unions, declared that arrangements had been made for picketing theatres in Seattle, Portland, San Francisco and in smaller towns near Los Angeles. He said he was in contact with union officials in New York on nationwide picketing of film houses.

While reports persisted around town that international leaders of the AFL were cooking up a peace deal in New York, the producers hooted the idea that a strike settlement was in the offing. Studio execs, attorneys and labor relations contacts held a three-hour meeting and came out optimistic over production. They pointed out that the number of pictures now in work is greater than it was when the strike started March 12, and even greater than it was at this time last year when there was no thought of a strike. In addition to lawyers and labor contacts, the producers' meeting was attended by Y. Frank Freeman, E. J. Mannix, B. B. Cahane and Cliff Work.

Chi Psycho

Continued from page 1

who swoon at the sight and sound of youth where formerly they were 'sent' by the masterfulness and mature love-making of Valentino, John Gilbert, Clark Gable, and so forth."

The professor—a psychologist—is not unaware that earlier moviegoing femmes were quite fond of the gentler type of shadow-lover in the way-back-when days also, as embodied in Wallie Reid, Charles Ray, Richard Barthelmess, etc. But this variety was more than offset by the guy who swept a gal off her feet, or who at least was never allowed to give the impression that anybody but he wore the pants in any given situation.

"I'm afraid there are a dozen 'cleancut young American boys' for every hairy-eared mugg on the studio lots," he says. "Where there were formerly a mere handful, such as Reid and Ray, there gradually seeped in more and more. We came to the Buddy Rogers-William Haines era, and then came the flood: Doug Fairbanks, Jr., Dick Powell, Joel McCrea, Tyrone Power, Richard Greene, Bob Taylor, Jimmy Stewart, Ronald Reagan, Jeffrey Lynn, Glenn Ford, Bob Cummings.

"Which brings us to the present—not to mention the future. The clinging-vine type of woman, I fear, will never return—because there's nothing for her to cling to."

Inside Stuff—Pictures

Hats are a prominent feature in "Tom Breneman's Breakfast in Hollywood," but these hats, plus Hedda Hopper, are keeping publicity for the picture out of the Hearst papers. Eddie Golden, producer, hired Miss Hopper to appear in the hat sequences, and the next thing he knew his picture publicity was dropped from Louella Parsons' column. Next dropper was Jimmy Starr. When Golden checked up on the situation he was told that his film was on the "preferred don't mention" list, and the only power to restore it to good standing was the chief himself, up on the San Simeon ranch.

Picture companies are still hot after the Gertrude Lawrence autobiog, "A Star Danced," but Miss Lawrence is not disposed to let it go until she's weighed all the bids. The book is currently on the best-seller list.

Incidentally, Fanny Holtzmann, Miss Lawrence's lawyer, discredits a report emanating from the Coast that, without clearance rights to the names of everyone mentioned in the book, "no producer will touch it." Miss Holtzmann states that all rights have been taken care of.

Charles Leonard, eastern publicity rep for William Cagney Productions, has been trying to convince picture companies for months that he is not "Charles L. Leonard," pen name used by Mary Heberden in writing mystery yarns. The Cagney rep, who also is an author, recently sold his "Fanatic of Fez" to RKO. Miss Heberden still employs the "Charles L. Leonard" tag on her published works, but not when offering them to film companies.

Production of "Convict Battalion" has been shelved on orders from Government officials, who read the script, returned it with the information that no such battalion exists. Story is about a fictitious group of convicts, released from prison to make up a battalion of their own. Studio may produce the picture some time in the future when the war is only a memory and Government restrictions are off.

Warners is still a long way from entering the newsreel market. Meanwhile suggestions, plans and techniques are being shuffled from coast to coast. When newsreels do come from the Warner lot, they will be "unlike anything done in that field yet"; will be individually styled along line similar to "March of Time."

Based upon business so far registered, "Christmas in Connecticut" will be one of Warners' top grossers this season though not one of the most expensive pictures to come out of the WB studio. It is getting longer runs in some engagements than given to any other Warner film. At present WB has 250 prints working.

Pitt. Variety Club Show Raises $5,500 for Camp

Pittsburgh, Aug. 28.

Most successful benefit show ever staged by Variety club for its pet charity, Camp O'Connell, was held here last Sunday (27) midnight at the Stanley, when around $5,500 was taken in at $1.50 a ticket, including tax. Thousands were turned away and house could have been filled all over again.

Picture was "Pride of the Marines," and the flesh portion included Bernie Armstrong and his "Steel Horizons" network show; Maurice Spitalny and his KDKA "Tap Time," radio program; Kurtiss Marionettes, the Stadlers, Pat and Sylvia, Elaine Beverly and Rosey Rowswell.

Money was for purpose of building a swimming pool at camp, which is maintained by Variety club for underprivileged district children.

Celeste Holm in 'Blue'

Hollywood, Aug. 28.

Celeste Holm, of the Broadway stage, joins June Haver and John Payne as a co-star in "Three Little Girls in Blue" at 20th-Fox.

Musical goes into work late in September, with Mack Gordon producing and John Brahm directing.

Film Reviews

Swingin' on a Rainbow

(SONGS)

Republic release of Eddy White production. Stars Jane Frazee and Brad Taylor; features Harry Langdon, Minna Gombell, Amelita Ward, Tim Ryan, Paul Harvey. Directed by William Beaudine. Songs, Kim Gannon, Walter Kent and Jack Elliott; screenplay, Olive Cooper and John Grey, from story by Olive Cooper; camera, Marcel LaPichard; editor, Fred Allen. Previewed N. Y., Aug. 24, '45. Running time, **72 MINS.**

Lynn Ford ..... Jane Frazee
Steve Ames ..... Brad Taylor
Chester Wilboby ..... Harry Langdon
Minnie Regan ..... Minna Gombell
Barbara Marsden ..... Amelita Ward
Huston Greer ..... Tim Ryan
Thomas Marsden ..... Paul Harvey
Radio Announcer ..... Wendell Niles
Jimmy Rhodes ..... Richard Davies
Myrtle ..... Helen Talbot

Unoriginal story is handicapped by cliches, but may pass on the lower rung of dualers.

Story line is a complicated but unamusing affair about a girl who tries to collect $1,000 from a bandleader who has plagiarized her song. He leaves town to dodge her; she bluffs her way into living in his apartment during his absence. Here she also carries on a banging-on-the-wall feud with a neighbor with whom, she is then unaware, she's been collaborating on songs.

Jane Frazee is satisfactory, but, with the script being what it is, few of the others have a chance. Film looks lighty budgeted.

They Knew Mr. Knight

(BRITISH-MADE)

London, Aug. 14.

General Film Distributors' release of G.H.W. production. Features Nora Swinburne, Joyce Howard, Alfred Drayton, Mervyn Johns. Directed by Norman Walker. Adapted by Victor MacClure from novel by Dorothy Whipple. Camera, Erwin Hillier. At Leicester Square, London, Aug. 13, '45. Running time, **93 MINS.**

Thomas Blake ..... Mervyn Johns
Celia Blake ..... Nora Swinburne
Freda Blake ..... Joyce Howard
Ruth ..... Joan Greenwood
Mr. Knight ..... Alfred Drayton
Mrs. Knight ..... Olive Sloane
Coggy Selby ..... Kenneth Kave
Grandma ..... Marie Ault
Carrie Porritt ..... Joan Maude
Douglas Blake ..... Peter Hammond
Edward ..... Frederick Cooper
Isabel ..... Grace Arnold
Mr. Berry ..... Frederick Burtwell

In the old days at Hammerstein's Victoria, one of the outstanding features of Bert Williams' single act was his snail-like shuffle from wings to center. As compared with the pace of "They Knew Mr. Knight" Williams' amble was fast. Film hasn't a chance for the U. S.

Starred in this one, Mervyn Johns, Alfred Drayton, Nora Swinburne, Joyce Howard and Joan Greenwood all have a certain amount of pull with British audiences, but their best friends will steer clear of watching them struggle through this impossible story. Dorothy Whipple's novel of the same title may be enjoyable reading, but the screen adaptation makes it doubtful. To blame either Norman Walker, director, or the cast would be unfair. The scenario offers little either for cast or director.

Talb.

La Senora de Perez Se Divorcia

("Mrs. Perez and Her Divorce")
(ARGENTINE-MADE)

Buenos Aires, Aug. 28.

Lumiton production and release. Stars Mirtha Legrand, Juan Carlos Thorry, with Miguel Gomez Bao, Felisa Mary, Tito Gomez, Diego Martinez, Maria L. Notar, Teresita, Thilda Thamer and Juan Corona. Directed by Carlos Hugo Christensen. Adapted by Cesar Tiempo from Sardou play, "Divorcons." Camera, Alfredo Traverso. At Gran Cine Premier. Running time, **100 MINS.**

Sardou's play is witty and ingenious. This screen adaptation is vulgar, banal and illogical, with little wit. Costly decorations, gaudy costumes and the combination of two stars as a romantic team proved excellent boxoffice here, are insufficient to lift this one out of the doldrums. Picture is a sequel to the previous production with the same cast, "Young Mrs. Perez," and it should get by on its previous boxoffice showing. U.S. chances are very slim.

Very bad treatment has been given to the Sardou plot. Young Mrs. Perez decides on a divorce after finding young Dr. Perez in the arms of a vamping patient. Dr. Perez in turn becomes jealous of his wife's ex-suitor lawyer, but his assumed indifference to a divorce reconquers the attention of Mrs. Perez. Mirtha Legrand is good on the eye and might learn to act under efficient direction and training. At present her inane giggle is becoming exasperating even to her most ardent bobby-sox fans. The dreariness of extras in nitery crowd scenes are surprising in a picture on which so much seems to have been spent in other ways.

Nid.

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Hays Office in Moves on the Continent To Iron Out Wrinkles Nixing U. S. Pix

Paris, Aug. 28.

Harold L. Smith, the Hays Office's local representative and longtime Paris resident, is in the midst of many Continental tangles.

Apart from the local exhibitors' griping that it's the same Vichy mob which is now trying to run the French film business, the nationalistic feeling is running rampant. First Holland and Yugoslovia's film biz went nationalistic, and now it's Czechoslovakia, which has turned over 60% of its playing time to Russia.

The Soviets' influence in that sphere is obvious, with the USSR having promised to make Czech talkers in both languages in both countries.

(Comparably, the BBC and the French Radiodiffusion have cartels for interchange of so-called Franco-British cultural programs—the emphasis is that no more "propaganda" will occur—and this British and Russian dominance in the Continent's pix and radio fields seems part of the general industrial setup.)

The French argument that they need their francs for tractors, etc., rather than pic entertainment (U. S.) doesn't hold up, but meantime the U. S. Embassy and the French are stalemated.

J. Arthur Rank has moved in with a promise to produce bilingual English and French pix in both countries, but the Minister of Information—Jacques Soustelle, who prides himself on his Americanisms—it is hoped will appreciate the immediate future value of Yank tourism to Paris and thus welcome U. S. pix. American tourism has always been a big source of revenue.

Exhibs in Cuba File Suit Vs. Govt. Seeking Relief From % Vaude

Owners of Cuba's 460 film houses have filed action with that country's Supreme Court in an effort to nullify a decree by President Grau San Martin ordering the playing of vaudeville daily in Cuba's first-run theatres and 10 days per month in other houses. Tiff dates back three years when Cuba's exhibs endeavored to prohibit block booking of pictures, getting the musicians union on their side, and having a decree passed calling for two days of vaude monthly in film houses. Section of this decree also stipulated that if film is playing at 40% of gross, the acts also must get 40%, or whatever percentage the picture was.

In recent weeks the artists and musicians of Cuba succeeded in having President San Martin issue a decree that first-run houses must play vaude every day and smaller houses 10 days monthly. In protest, all exhibs closed their theatres for three days, and 46 of them in Havana were jailed for 24 hours. Exhibitors, however, did succeed in having the inequitable percentage setup for acts thrown out, agreeing to go along with other portions of the decree for 60 days.

Ramond Garcias, Universal manager in Cuba, in N. Y. for homeoffice confabs on U's 1945-46 product, revealed these facts, adding his own belief that vaude is not bringing 1% of the gross into film houses. He cited that there are not any vaude people in his country who carry much weight at the boxoffice. Garcias pointed out that vaude shows now are getting 25% of the gross, on the average, under the new setup.

Exhibs expect to win in court, or the government may rescind the vaude decree before the six months it's expected to take for the case to be heard by Supreme Court justices.

Lt. Marcus Joins Par

Lt. Morey Marcus joined Paramount International Films as supervisor of certain Far East territories under J. E. Perkins, manager for this part of the foreign market. Marcus left United Artists in 1942 to enter the Navy, serving principally in the Russell Islands and New Hebrides. He was honorably discharged this month.

Before going to UA, Marcus had been general manager for Metro in China, Japan and Dutch East Indies.

Tent Revues Score In Copenhagen; No Houses

Copenhagen, Aug. 28.

The two biggest revues in Denmark this summer are being played in big tents because of the theatre shortage in Copenhagen. In the famous old Tivoli amusement park, Denmark's new revue king, Stig Lommer, has a big show, which will move to Stockholm in September.

Denmark's fat comic, Ib Schonberg, has erected a big tent in the Falledpark, where all performances have been sold out for months. The song hit of revue is "We Wait for a Boat With Bananas." Schonberg found time to fly to Norway with food baskets from Danes to Norgewians.

The Apollo theatre, best known Copenhagen revue theatre, was bombed by the Germans in 1944 as a protest against the pro-Allied revues played there. It will be the first rebuilt in a year.

20th to Distrib For All in Italy

Seven of the eight U. S. major film companies have agreed to allow one company to handle physical distribution of their product in Italy, starting immediately. 20th-Fox is the initial company so designated and the arrangement is to run at least one year. Each company in the physical distrib pooling setup will do its own selling in Italy.

Understood that lack of transportation facilities, plus the fact that American distribs want to feel their way on Italian distribution overhead is back of the plan. Also reported that same arrangement may be followed in other foreign countries where U. S. companies are doubtful about profit possibilities, at least for several years. While the Italian market is said to be good, expensive distribution and other difficulties are reputedly back of the single distrib move.

20th-Fox is taking over from Psychological Warfare Branch of the Army, which recently handled 40 U. S. features in Italy.

At one time after World War I, several majors combined to jointly distribute in Germany and other European countries, but the project never was a big success because of intense rivalry among the distribs.

$12,711,073 for Mex. Pix

Mexico City, Aug. 28.

Plenty coin was tossed into the film industry during the first seven months this year by its own bank, the Banco Cinematografico. In that time, it aided the industry to the tune of $12,711,073.95 (Mex.).

That's the highest cash aid given the trade in such a period since the bank started six years ago.

Blitzed Brit. Cinemas Mean $80,000 Loss Per Week; 2 Yrs. to Rebuild

London, Aug. 28.

Great Britain faces a loss of $80,000 a week, representing about 200,000 seats, as a result of 330 cinemas being put out of action by enemy bombing during the war. That means over $4,000,000 a year, and that amount, judging by current controls on rebuilding and repairs, is going to last a long time. Theme song of British tycoons viewing the situation is summed up in a line from an old Irish ballad: "It may be for years and it may be for ever."

No official rebuilding costs are available. Violent swither of priorities for housing and other urgent reconstruction claims leave cinemas in the wilderness, but the bill for Wardour street, where the films come from, cannot be much less than $8,000,000.

Statistics worked out by Arnold Williams, general manager of National Screen Service, trailer king to British films, indicate that 4,637 cinemas now are operating in Great Britain, that a total of 330 were put out of action, some times only for a few days, but mainly permanently, that bombs of various types were poison. Yet only about 8% went down for the count.

Average seating capacity of British cinemas is 884. Of 330 blitzed houses, 230 are still dark or about one in every 20 operating before the war. Record shows that there are 693 cinemas in Britain with an average seating capacity of 1,500, while 1,359 are 1,000-seaters. Majority suffering damage were in the 1,000 seater class.

London, bearing brunt of the blitz, lost 143 cinemas out of some 400 in closings. Of these only 33 have been re-opened. The port of Plymouth had a bad blitz record. Seventeen of its 23 houses were knocked out and 9 are still horizontal. Coventry had seven out of 17 closed and they're still that way.

An example of the fierce clamping down on repairs is one famous 2,000 seater which launched a big ad campaign in London for its re-opening, but had to cancel plan because the government will not permit $800 to be spent on repairs. Current opinion is that it will be at least two years before Britain's blitzed cinemas can get into shape again.

U. S. Films in Huge Demand in Denmark But Import Pix Rules Slow Distribution

Copenhagen, Aug. 28.

During the war years Danish films did big business. When Denmark was freed of the Nazis, American pictures again could be shown and it was thought that the local film companies would have a hard time. Several Danish film preems, which were fixed for May and June, were postponed.

Now two Danish film farces, "While the Lawyer Sleeps" (Palladium) and "Panic in the Family" (ASA) have had their first showings. The crix were hard on them, and compared the native pictures unfavorably with American comedies, just arrived. But the public flocked to see them for weeks and thus assured the Danish Film Companies that there still is room for their product in Denmark.

Before the war a Danish picture of middle quality would always get bigger earnings than the biggest U. S. films, but it's thought now that the Danes will be more critical on native product. Most Danish pictures, which have small chance of getting played outside Denmark, must never cost more than $45,000 to produce, and therefore must follow broadest taste to show a profit. All Danish film companies will now try to get a tax reduction from the state on their films to be able to compete with the U. S. picutres in the small Danish market.

Big American hits now are "Sergeant York," "Manhattan" and "Proudly We Hail." Virtual flops were "My Sister Eileen," "The More The Merrier." Shaef now has given all picture business back to the local American distributing companies. The business done with the 65 new and several hundred old pre-war American films is huge. But the press is starting to squawk because the really big ones, "Gone With The Wind," "Mrs. Miniver," "Fantasia" and others still have not been imported. The trade ministry, which has not cleared up the problem about how much Danish money can go for importing foreign films, is to blame.

EMANUEL ZAMA NAMED BY U ON ITALY DISTRIB

Hollywood, Aug. 28.

Emanuel Zama, former representative of Hollywood film companies in Europe, has been appointed general manager of Universal International for Italy, after spending three years at the studio as a member of the international department.

Universal withdrew from Italy in 1940 but is now reestablishing headquarters in Rome in line with its policy of handling its own distribution in Europe. In pre-war years, Zama represented Columbia and Paramount in Europe.

Mex. Film Situash Still in Bad Way As Unions Threaten New Walkout

Mexico City, Aug. 28.

With American film product still off the screens of more than 1,000 Mexican theatres, because of the strike against eight U. S. distribs, the film industry situation continues badly muddled as the date for the threatened walkout against 17 Mexican producers and distributors nears. The National Cinematographic Indus-Workers' Union threatens to strike on Sept. 10 against these native outfits unless given the 50% pay hike demanded, or the same amount which U. S. distribs refused to pay.

American distributors still are stymied from getting their pictures on local screens although the Federal Arbitration Board is doing its utmost to end the walkout and they have been assured by President Manuel Avila Camacho. Initial presidential step looking towards peace at least in the Mexican sector of the industry came when National was ordered to stop preventing screen stars from making personal appearance in theatres. National continues to bar top screen players from appearing on the radio.

The union still irks Clasa and Azteca studios, Mexico's biggest production outfits. Row continues because only three of National's members who were fired have been rehired. Union now threatens studio strike unless all those discharged are rehired.

American newspaper ads state that it is impossible to operate at a profit and still grant the union demands.

May Close Small Houses

Shuttering of a majority of Mexico's provincial film houses now is being considered because patronage has dropped off. Mediocre screen fare, much of it worn threadbare because exhibitors are unable to get new product, is blamed. Exhibs can't get new pictures from U. S. majors and Mexican distribs have suspended servicing the provinces.

Local cinemas have fared better, using such oldie American films as "Prisoner of Zenda" and dated comedies plus new Mexican product, a few French productions and Argentine films available.

Pratchett May Bring Accord

Arrival of A. L. Pratchett, Paramount's Latin-American chief, in Mexico City this week is viewed in N. Y. as likely to help bring an early solution of the Mexican film strike. He has been trouble-shooter in Mexican film affairs for years.

Buxton's $1,000,000 Deal For 3 British Houses

London, Aug. 11.

Harry Buxton, owner of a string of cinemas in Manchester and environs, closed a deal for three more spots. They are 3,000-seater Regal, Bolton; 2,621-seater Scala, Manchester, and Queen's Openshaw, which seats 1,800.

Properties were held under mortgage by the National Provincial bank, with Buxton redeeming mortgage from bank for over $1,000,000. Besides these cinemas, properties also include 16 shops and a dance hall.

5-Yr.-Old Yank Pix in Paris Boff

Paris, Aug. 30.

Show biz continues terrif. Everything does business.

The grand boulevards are lined with cinemas showing five-year old American movies, and the average man in the street doesn't know that there are French nationalistic reasons why he doesn't see the newest Hollywood product. He blames Hollywood for holding back because of the cheap franc.

No liquors to be had. Cognac sells out fast where the joints are legitimate. The blackmarket places risk being sloughed, but the ops are usually freed after a few hours, the gendarmeries turning over names of the blackmarketers to the income tax people, who usually get very curious how come so much easy spending.

Paris Runaround

George Carpentier's Lido doing terrif. Reopened Aug. 23 with new show.

Folies Bergeres has good show; ditto Casino de Paris.

Celeste Holm USOing.

Jack Pepper added plenty weight with his Bob Hope tour; ditto Jerry Colonna. The starchy officers' mess helps that avoirdupois along.

Blacketeering even gets the GI's, who sell a pack of cigarets for 100-125 francs (over $2).

Bikeriding has created comeback for those oldfashioned plus-fours, which the 1920-30 golfers used to go for. Gals don't wear stockings because (1) can't get 'em, and (2) they must pedal to and from work.

Despite hardships everybody seems to be vacationing this August. Reason: First time a Parisian has been able to take a vacation in five years.

When the Nazis fired at the Hotel Crillon from the Place de la Concorde, the following Ripley was created: the fifth column was all that was hit on the stately Crillon, and that's now scaffolded for repairs.

N. Y. Post, London Daily Mail's continental edition, N. Y. Herald Tribune and Stars & Stripes are the English dailies here. Talk of the N. Y. Times joining. Kenneth Collins, new g.m., and Geoffrey Parsons, Jr., editor, making good impression with the H-T.

Jimmy Cannon and Curt Weinberg on Stars & Stripes, and Art Arthur, ex-Brooklyn Eagle columnist and Hollywood writer, making the rounds.

Laudy Lawrence in and out of town; ditto ex-Major Matty Fox (former Universal Picts veepee). You always hear "just got back from Germany" or "hopping to London." Sure getting to be the smallest "one world" in the world.

Black markets for everything. Franc is technically 2c. a copy, but they get double, and more, and reported it will be pegged at 147 to the $1. That's about its purchasing power today. But there's nothing to buy.

Jack Forrester, who has an assimilated rank of a full colonel with the U. S. Army for his strategic work, is due for a Croix de Guerre with palms and the French Legion of Honor.

Ben Miggins back to blighty as head of 20th-Fox in France and all over the map.

Col. Rex Smith off to the States. Smith, ex-Paris newsman, former editor of Chi Sun and Newsweek, elated over his one-week-old son, Rex, Jr., whom he hadn't seen yet.

Coward Revue NSG In London But Biz Okay; Gielgud-'Windermere' Boff

London, Aug. 28.

Noel Coward's new revue, "Sigh No More," which teed off Aug. 22 at the Piccadilly, was not well acclaimed but it seems likely to enjoy a lengthy run on the author's reputation.

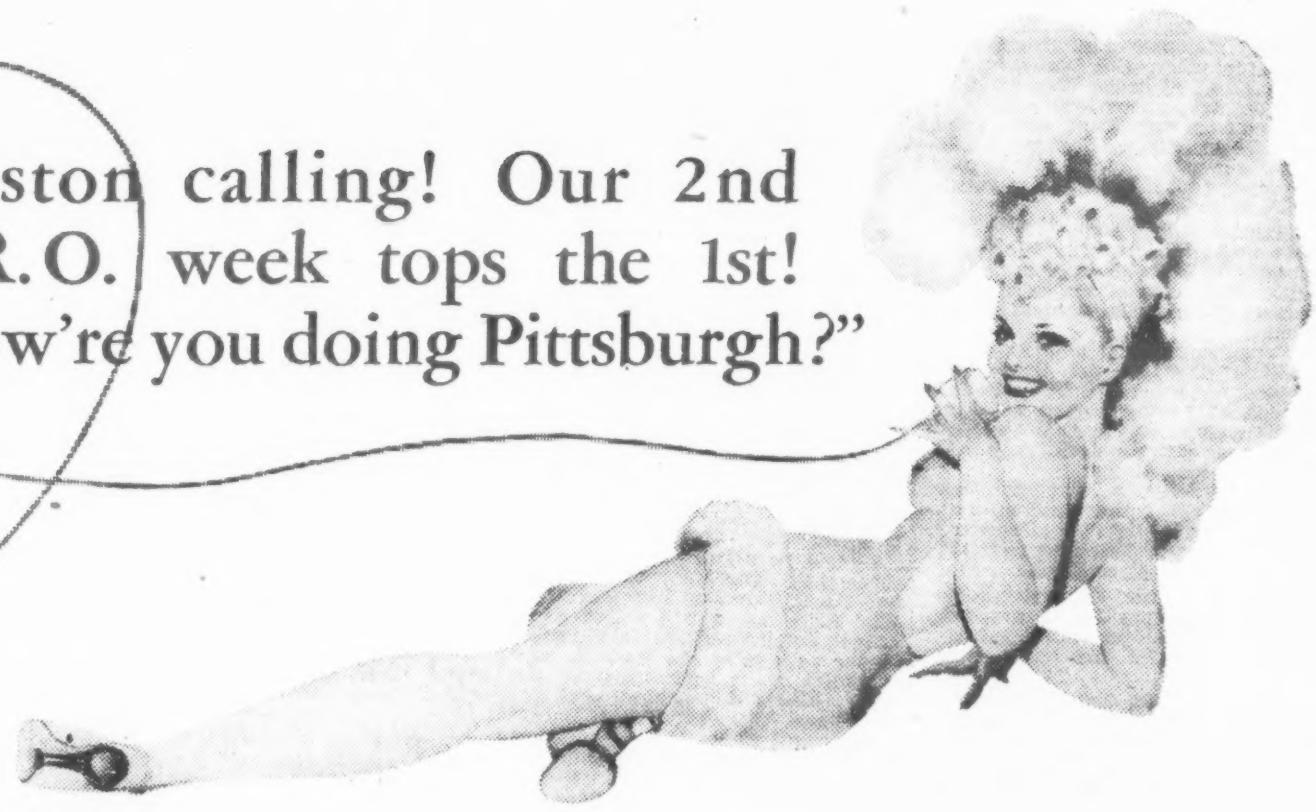
John Gielgud's revival of "Lady Windermere's Fan," which started Aug. 21 at the Haymarket, was well received and is assured of success. It is the first time the play has been revived in the West End in 34 years.

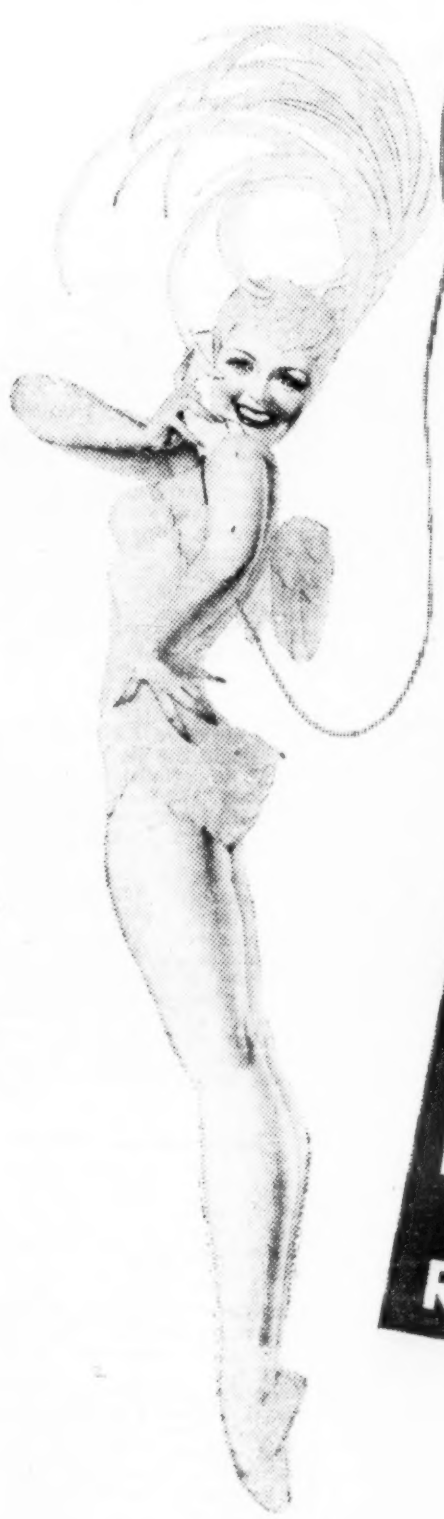
Current London Shows

London, Aug. 28.

"Arsenic & Old Lace," Strand.
"Blithe Spirit," Duchess
"Chicken Every Sunday," Savoy.
"Crying Out Loud," Stoll.
"Cure for Love," Westminster.
"Duet For Two," Lyric
"First Gentleman," New.
"Gaieties," Saville.
"Gay Rosalinda," Palace.
"Happy & Glorious," Palladium.
"Honeymoon," York's.
"Kiss & Tell," Phoenix.
"Lady Edinburgh," Playhouse.
"Windermere's Fan," Haymarket.
"Madame Louise," Garrick.
"Night and Music," Coliseum.
"Night Venice," Cambridge.
"No Medals," Vaudeville.
"Peek-A-Boo Parents," Whitehall.
"Perchance to Dream," Hipp.
"Private Lives," Apollo.
"See How They Run," Comedy.
"Shop Sly Corner," St. Martins.
"Sigh No More," Piccadilly.
"Sweeter Lower," Ambassadors.
"Sweet Yesterday," Adelphia.
"Three's Family," Winter Gdn.
"While Sun Shines," Globe.
"Wind of Heaven," St. James.
"Years Between," Wyndhams.

A TALE OF TWO CITIES!





M·G·M's TECHNICOLOSSAL

ZIEGFELD FOLLIES

COLONIAL BOSTON M-G-M's ZIEGFELD FOLLIES ORCHESTRA $2.40 TUES. EVE. AUGUST 21st 1945

NIXON PITTSBURGH M-G-M's ZIEGFELD FOLLIES ORCHESTRA $2.40 WED. EVE. SEPTEMBER 5th 1945

ROAD-SHOW HISTORY AT $2.40 TOP!

Prince Wales, London

London, Aug. 13.

Max Miller, Jimmy James & Co. (3), Forsythe, Seamon & Farrell, Maurice Colleano & Family (5), Dick Henderson, Edna Squire-Brown, Tommy Burke & Co. (3), Melville & Verek, Bobbie Kimber, El Granadas & Peter, John Tiller Girls (10).

Tiller's gals tee off with South American dance to give El Granadas and Peter atmosphere for their rope spinning, lariat throwing and unicycle work, making effective opener. Dick Henderson follows with songs and chatter; some on suggestive side, but audience goes for it.

Edna Squire-Brown, contortionist, with added novelty of pigeons, goes over nicely.

Jimmy James, supported by stooges, is one of ace English drunk acts. Appears in second part of program, with one of his stooges, in a singing act that's also a laughgetter.

Bobbie Kimber, ventriloquist, operating two dummies, is a neat worker. Mainstay of offering is good animal mimicry, with main click being take-off of Senor Wences. Uses tiny dummy, minus head which he creates from own hand, using paint face design. Kimber does perfect female impersonash and would add to value of act if he discarded female attire at finish.

Maurice Colleano and family have been around for years, and have few changes in their offering, but still a click. Best part of act is still the bubble dance by Maurice and brother Bonar.

Forsythe, Seamon and Farrell is another American act that's been around for a decade. They have a record of having played at every fighting front. But that's not enough. They need better material than present outmoded stuff.

Max Miller, m.c., displays plenty showmanship. Intime stuff with audience, which might be offensive in others, becomes disarming with him. A big fave, he stops show.

Tom Burke and Co. are effective closer. Act consists of acros by Burke and midget, with gal just strutting around for dress. Goes over nicely.

Show is a stop-gap because Tom Arnold's revue, "Fine Feathers," is not yet ready. Will stay four weeks, with Flanagan and Allen and Florence Desmond replacing Sept. 10, also for one month. *Rege.*

Strand, N. Y.

Charlie Barnet Orch (19), with Phil Barton, Kay Starr; Bunny Briggs, Gil Maison; "Pride of the Marines" (WB), reviewed in "Variety," Aug. 8, '45.

Stage show isn't outstanding though satisfying, and strangely enough the two acts accompanying Charlie Barnet's big orchestra—Bunny Briggs and Gil Maison—do the best job. They're both fine acts.

Barnet's band hasn't been around here in some months. It is now composed of five trumpets, four trombones, five sax and four rhythm, a good band despite a comparatively weak rhythm section pegged to a drummer who emphasizes cymbals too much. Outfit doesn't make as good an impression as in the past. Barnet's forte comprised colorful and exciting arrangements, backed by his own sax work; neither the color nor much of the excitement is left. Perhaps it's due to the rewriting of arrangements when the additional brass was added, but somewhere along the line the band's material has lost the individuality it once had. For example, his "Cherokee" and "Redskin Rhumba," outstanding recorded arrangements used here in a medley, have not the former punch, color and effect. Audience reaction to them is only fair.

Barnet opens with his usual style of production long employed also by Duke Ellington. Stage is darkened and outfit is behind a scrim. Each section climbs to a pedestal to be spotlighted, followed by Barnet solo. It's very effective despite its age. His opening blast is an over-arranged but acceptable "Back in Your Own Back Yard." Other numbers are Ellington's "Sentimental Mood," nicely staged and interpreted, and "Sky Line," cited by Barnet as one of his own. It's ordinary.

Phil Barton, band vocalist, does a rather weak job on "There, I've Said It Again" and "Stranger in Town." He could be better dressed, a fault that's also Barnet's. Dark shirts never look like class from out front. Kay Starr had a bad throat when caught, but it wasn't revealed by the leader until after she worked. She shouldn't have been used in the show. She did "Atchison and Topeka" and "You Was Right, Baby." That something was wrong with her was obvious; nobody could sing that badly unless something was wrong. But the audience didn't know it, according to nearby comments, and by then the damage was done.

Briggs, a really classy tapster, is on following Barton. His varied routines are effortlessly and surely done and they're packed with natural showmanship. He earns the best hand in the entire layout.

Maison, with the monkey, a big hound that howls to a tune played by the band and thus sets the audience howling, a trio of cleverly trained Chihuahuas, plus his fast and comical chatter, also hits the jackpot with the audience. A highlight is his jitterbug with the monk. *Wood.*

RKO, Boston

Boston, Aug. 24.

Larry Flint Orch (12), Joey Adams, Tony Canzoneri, Rose Marie, Mark Plant, Martells & Mignon; "Imitation of Life" (U) and "East Side of Heaven" (U).

Riot of laughs in this small, unexpectedly good show under leadership of Joey Adams, with spice added through singing of Rose Marie and excellent adagio-acrobatic act of the three Martells and Mignon.

As emcee, Adams starts off by pulling usual banalities about neighboring towns. But teaming with others whom he turns into stooges, he is a wow. Canzoneri, former light-weight champ who looks the part, acts dumb under barrage of Adams slapstick patter with effect of bringing down house. Gigantic Mark Plant sings a straight song, "If I Love You," out of "Carousel," very well indeed, and then helps Adams, on his knee, clown through a parody of "Sonny Boy" which is screamingly comic.

Rose Marie has a wide range and does a good job on "There Must Be a Way." Then she swings into an imitation of Jimmy Durante that's also okay. Capacity house responded with plenty of applause.

The hefty Martells in ballroom rigs throw little Mignon all over the stage without dropping her in some precise adaptations of adagio. A neat act. The ubiquitous Adams, now scoffing, now heckling the performers, now playing hurt like a boy deprived of all-day sucker, is everywhere with laffs hitting him all around. *Dame.*

State, Hartford

Hartford, Aug. 24.

Chester Dolphin, Ken Whitmer, Virginia Weidler, Ray English, Charioteers (5), Sam Kaplan House Orch; "Double Exposure" (Par).

State has resumed vaude bills this week. Coming at a time of widespread war-worker layoffs throughout this area, it's hard to determine the practicality of the move.

Current lineup has plenty of comedy. Overture by the Sam Kaplan house orch paces proceedings.

Opener is Chester Dolphin with suave line of comic patter and some juggling that gets over neatly. Ken Whitmer follows and does niftily with running line of patter while playing fiddle, trombone, sax, clarinet, traps and trumpet for strong getaway.

Virginia Weidler is one of the few Hollywood personalities that offers something besides a name. Gal is a shrewd salesman of her vocal efforts and clicks with a trio of numbers. Exudes a pleasant personality. Her "Rock-a-Bye Baby" number is a winner.

Ray English completes the triumvirate of jesters. His monolog could stand revamping. His eccentric dancing, which includes a takeoff of a woman removing a two-way stretch done to boogie-woogie, send him off to solid returns.

Closing bill are the Charioteers, four colored harmony group and accompanist. Lads easily stop show and are called back for more before begging off. *Eck.*

Tower, K. C.

Kansas City, Aug. 24.

Ada Brown, Jackie & Bino, Peggy Perrot, Freddie Cithens, Val Williams, Tower Orch (9) with Norma Werner; "Crime, Inc." (PRC) and "Within These Walls" (20th).

Tower gives out this week with another 40-minute layout which plays well, and clicks because of diversity and balance.

Show gets off to nice start as the house band and Norma Werner, featured warbler, join in "I Ought to Break Your Neck." Val Williams takes over as m.c.

Jackie & Bino register with a smooth balancing session. They work easily and without effort to rate lusty mitting. Freddie Githens, in the deuce, pleases the femmes particularly with his okay tenoring of "I Should Care," "Dream" and "Irish Lullaby." For a getaway, he vocals "When Irish Eyes Are Smiling" to good returns. Peggy Perrot, next to closing, steps out with some neat tapology.

Ada Brown, hefty sepia blues singer, ties up the show neatly with her solid chirping. Teeing off with "Georgia," she breezes through "That Ain't Right" and "Let Him Have It" with increasing success. Her closer, "Barrel House Bessie," has 'em rocking. With her '88-noter, Harry Swanegan, she gets over to heavy palm-whacking.

Full house at first show. *Earl.*

State, N. Y.

Salici Puppets, Dave Apollon (5), Debonaires (5), Think-A-Drink Hoffman, Lenny Gale; "Salty O'Rourke" (Par).

With a layout consisting for the most part of vaude staples, State has a smooth divertissement. There isn't much marquee excitement in this show, which, incidentally, is one of the most heavily populated shindigs it's put on in weeks; but the performers do know their way around.

Such standard turns as the Salici Puppets and Dave Apollon have refurbished their routines to some extent. The marionet group's topper is still the Paderewski-like figurine playing "Poet and Peasant" on the piano. Spotted at the beginning of the bill, exhibition gets the house used to giving out with applause.

Apollon has augmented his Filipino string group with an Hawaiian femme guitarist-vocalist. He's even "changed" some of his lines. The w.k. tagline has been increased to two postcards. His Russ-dialect patter, along with his string "concert" plus an engaging male warbler in his group, get heavy returns all the way.

Debonaires, cut to five since selective-service decimated them from a sextet, still display great imganination in the ballet mechanique depicting the machine age. It's a solidly entertaining turn, as is Think-A-Drink Hoffman's magic-bartending, with the audience being served drinks they request.

While Lenny Gale goes over for hot returns with his impressions of varied personalities, act is of the type which is rapidly outwearing its welcome, with virtually every minor comic giving out with impersonations of the same names. It still goes over well, but it seems that practitioners of this type entertainment are taking too great an advantage of a good thing.

House nearly full when caught. *Jose.*

Earle, Philly

Philadelphia, Aug. 28.

Enoch Light Orch (13) with Leslie James, Danny Sullivan; Hal Leroy, Joe Besser, Grace Drysdale; "Brewster's Millions" (UA).

Enoch Light comes to town with a new audience participation gimmick—"Date With a Disc"—which makes for okay entertainment. Three persons are chosen to sing over a mike; their voice is recorded and played back with audience applause (registered on applausemeter) choosing winner. Latter gets cash prize and competes for grand prize at end of week. Others get disc of their voices.

Light's band and arrangements makes for listening pleasure, with vocalists Danny Sullivan and Leslie James scoring. Former is good-looking kid with a robust voice in the romantic fashion; latter a gal who sells her wares well. Sullivan and Miss James also team up in a duet on "My Baby Said Yes" in big-league fashion.

Hal Leroy knocks himself out trying to please with an almost limitless routine of dance steps. Crowd wouldn't let him off.

Joe Besser's slapstick abetted by Jimmy Little in the guise of a tough sergeant and a trio of stooge GIs likewise nets a solid hand. Routine is similar to Besser's stint in film, "Hey, Rookie." He had to beg off.

Grace Drysdale has a novel marionet act in which she manipulates dancing dolls just by moving her hands above her head, the dolls being worn glove-fashion. Dolls do graceful ballet and ballroom routines and illusion is almost perfect. Off to plenty of applause.

House well filled when reviewed. *Shal.*

Hippodrome, Balto

Baltimore, Aug. 26.

Fred Lowery & Dorothy Rae, Gene Baylos, Ballard & Rae, 3 Le-Tangs, Felice Iula and House Orch (12); "Scandals" (RKO).

Another average bill, satisfying enough in its brevity. Sparked by Gene Baylos, nice working emcee, pace holds well throughout and builds to final click by Fred Lowery, blind whistler, assisted by Dorothy Rae in vocals. Okay opening by three hoofing femmes, the Le Tangs gets matters off to a sprightly start and sets the deuce for Ballard and Rae, mixed knockabout duo who get plenty of laughs with well-timed tricks.

Baylos takes hold of a spot of his own with good clowning and some alright material which he handles well. Brings on Lowery for his whistling, which draws a strong reception and clinches matters solidly in closing duo with femme partner.

Biz very good. *Burm.*

Pidgeon's 'Temptation'

Hollywood, Aug. 28.

Walter Pidgeon, currently assigned as male lead in "Holiday in Mexico" at Metro, will co-star with Greer Garson and Robert Montgomery in "The Great Temptation" on the same lot.

"Holiday" rolls next week and "Temptation" is not slated to start until November, giving Pidgeon plenty of time to play in both films.

Apollo, N. Y.

Ethel Waters, Brown Dots (4), Luis Russell Orch (16) with Ed Curry, Willie Bryant, Tim Moore, Crackshot & Vivian, Walter Green; "High Powered" (Par).

The Apollo reopened last week after being shuttered for three weeks for redecoration, with the boffiest stage layout it has had in some time. Triple threat on the marquee which had the wickets turning plenty on Friday (24) night is Ethel Waters, Luis Russell's torrid musickers and the Brown Dots, latter headed by Deac Watson and an offshot of the original Ink Spots. They stood 'em up and turned them away on preem day.

Russell's crew, comprising seven brass, five reeds and three rhythm, send plenty solid and loud with plenty of bounce and nifty arrangements. They open proceedings with a jam session on "South Side Jump" giving way to Ed Curry, band vocalist, for "The Very Thought of You," which he sends over neatly. Walter Green follows with nifty tapstering that registers for good hand. House comics, Tim Moore, Crackshot and Vivian, contrib a barbershop interlude which gets average of laughs. It's in the burlesque idiom, the kind of stuff they go for at this house.

Willie Bryant then takes over and brings out Miss Waters for nifty comedy repartee which rocks 'em with laughter and later kills them with duet on "A Porter's Love Song to a Chambermaid." Bryant then contribs his nifty soft-shoe hoofing with Miss Waters again joining for another dance, giving them bumps and everything for a riotous finish.

Brown Dots follow and also clean up with vocalizing interspersed with clowning that adds to the merriment. Foursome tees off with "Beginning to See the Light" and follow through with "You're Heaven Sent," "Just in Case You Change Your Mind," encoring with "I Love Coffee" and "Caldonia" for solid hit and beg off.

Band takes over for another sizzler, "Boogie in the Basement" which gives the sidemen a field day and sets things for Miss Waters in closing spot.

Sepia songstress whams them, as usual, with "Stormy Weather," "Taking a Chance on Love" and "Happiness Is a Guy Named Joe," both from her former stage and screen success, "Cabin in the Sky," and a comedy talking song, "Something Told Me Not to Trust That Man," for show-stopper and begoff speech. *Edba.*

Oriental, Chi

Chicago, 24.

Louis Prima Orch (16) with Lily Ann Carol, Rolly Rolls, Dixie Roberts; "Gay Senorita" (Col).

Oriental is sizzling this week and there isn't a dull moment in the fast-movin' show from the moment Louis Prima blows the first note on his trumpet until the traveler curtain closes on the finale. Prima is really sending 'em and the swing and loud boogie-woogie devotees are having a field day. He works hard all the way and is the essence of perpetual motion, clowning, jazz stepping, singing or blowing his trumpet most of the time.

Opening with "White Cliffs of Dover" and "Confessin," the latter touching off some tricky valving by Prima and both sung in his inimitable manner, they follow after a nifty tap session by Dixie Roberts with Prima and the band doing "Angelina" and "Robin Hood" for boff returns. "Please No Squeeza Da Banana," a trumpet conversation between Prima and Pat Reese and "Oh Mamma" by Prima keeps the fever at white heat with Lily Ann Carol, band's sultry canary, chalking up a hit with "I Wanna Get Married," "Begin the Beguine," "Kitsum, Kitsum," in which she is aided by Prima, and "I'll Walk Alone." Band closes with brassy and loud version of "Caldonia" with leader doing the vocal.

Rolly Rolls, only other act on the bill, scores with piano satirizations ranging from fooling around with the "Hungarian Rhapsody," which he completes playing with sticks, to caricatured impressions of various types of pianists. His playing of a Gershwin medley on a miniature concertina goes over big and he draws plenty of applause with his pianistic boogie-woogie to "Lady Be Good." *Morg.*

Montana, Butte

Butte, Mont., Aug. 21.

3 Melodettes, Billy & Bonnie Joy, Billy Costello, Carland & June, Trixie McCormick, Frank Lizen's House Orch (7); "The Contender" (PRC).

Rousing comedy bill lays kids in the aisles by the time Popeye-voiced Billy Costello hits high in next-to-closing.

Billy Joy emcees and brings on Carland & June, youthful accordionists who ripple-finger "Tico Tico," special arrangement of "Twilight Time" and encore with musicianly flash on "Beer Barrel Polka" for a good hand.

Joy ties up Trixie McCormick's talents with film appearance, introducing western roping gal in second

(Continued on page 51)

MOONEY ADDS PAIR

Hollywood, Aug. 28.

PRC added two films, "Devil Bat's Daughter" and "Lost Continent," to Martin Mooney's producer program.

Pictures had been originally assigned to Leo J. McCarthy, who recently checked off the lot.

New York Theatres

The Jubilant Story of George Gershwin
"RHAPSODY IN BLUE"
Warner Bros. Crowning Glory
Continuous Performances
HOLLYWOOD THEATRE
Air-Conditioned
Broadway at 51st Street

JOHN GARFIELD
Eleanor PARKER • Dane CLARK
In Warner Bros.' New Hit
"PRIDE OF THE MARINES"
In Person
CHARLIE BARNET
And His Famous Orchestra
Also
Gil MAISON • Bunny BRIGGS
B'way at 47th St. STRAND
Air Conditioned

SAMUEL GOLDWYN presents
DANNY KAYE
in
"WONDER MAN"
in Technicolor
B'way & 45th St. ASTOR Continuous Popular Prices

RADIO CITY
MUSIC HALL
"OVER 21"
Spectacular Stage Productions

RKO PALACE B'WAY & 47th St.
Gary Cooper • Loretta Young
'ALONG CAME JONES'
An International Picture
Released by
RKO Radio Pictures, Inc.

FRED MacMURRAY in
CAPTAIN EDDIE
20th Century-Fox
A Eureka Pictures, Inc., Production
On Stage! Phil Silvers Extra! Prof. Lamberti
Introducing CARL RAVAZZA
Doors Open 10 A.M. ROXY 7th Ave. & 50th St.

Betty Hutton, Arturo De Cordova
In Paramount's
"INCENDIARY BLONDE"
In Technicolor
IN PERSON
"The Hour of Charm" ALL-GIRL ORCH.
Under the Direction of PHIL SPITALNY
PARAMOUNT

CAPITOL
FRANK SINATRA
KATHRYN GRAYSON
GENE KELLY
M-G-M's Technicolor
ANCHORS AWEIGH
JOSE ITURBI
IN PERSON
PAUL WHITEMAN & ORCHESTRA
LIONEL KAYE
Extra!
JOHNNIE JOHNSTON
Open 9:30 A.M.

LOEW'S STATE B'way at 45
On Screen Thurs., Aug. 30
First N. Y. Showing
M-G-M's
"THE HIDDEN EYE"
with
Edward Arnold
IN PERSON
Rochester
OTHER BIG ACTS

WALT DISNEY'S
Wonderful Adventures of
PINOCCHIO
Full Length Feature in TECHNICOLOR
Distributed by
RKO Radio Pictures, Inc.
Now in REPUBLIC B'way 51st St. Air-Cooled

JENNIFER JONES • JOSEPH COTTEN
in Hal Wallis' production
"Love Letters"
A Paramount Picture
RIVOLI

GOOD?

It's perfect . . . the first engagements show holdovers (Boston, Kansas City, Norfolk, Detroit), and moveovers (Dallas, Cincinnati, Syracuse, Toledo, Buffalo, Richmond, Worcester, Bridgeport, Hartford, Minneapolis) with top business indicated in other key spots where it has just opened!

★ Another Star-topped Hit from U. A.!

Elson Sells Interest in Palace, Mpls.; Other Exhib-Distrib Briefs

Minneapolis, Aug. 28.

Bill Elson has let go his interest in 1,800-seat Palace, loop subsequent-run house, which he operated for the Minnesota Amusement Co. (Paramount). Theatre recently was bought by Bennie Berger, independent theatre circuit owner, and associates, but the Minnesota Amusement lease has some 10 years yet to run, and it will continue to operate the house itself following acquisition of Elson's interest. Elson will operate theatres in Detroit and Cloquet, Minn., which he owns with Gilbert Nathanson.

Pickman to N. Y. for Warners

Herbert Pickman, field rep for Warner Bros. in the Atlanta territory, moved up to the same post for metropolitan N. Y. area by Mort Blumenstock, eastern ad-publicity manager.

To Reopen Audubon, N. Y.

The Audubon, N. Y., formerly operated by the Brandt circuit but closed for around a year, has been taken over by Stanley Lawton, who operated the old Lyric on 42d street before it went to Brandt. He will rename theatre the Beverly Hills and reopen it on Labor Day.

Siritzkys' Reissue for N. Y. Amb

While policy for the house is pointed toward first-run Broadway showings and negotiations are in work for new product, the Ambassador, N. Y., taken over from the Shuberts recently by Samuel and Joseph Siritzky, will open with a Paramount reissue, "North West Mounted Police," on Saturday (1).

Reissues will be booked when first-runs are not available, with the Siritzkys meantime giving up their Squire, N. Y. grind reissue stand, six months hence. They will retain the Majestic, Brooklyn, however.

Missouri House Openings

St. Louis, Aug. 28.

The Gem, a 300-seater, New Canton, Ill., opened by John Codd.

The Sidell, Sidell, Ill., relighted after alterations due to a recent fire.

Harod S. Knutsen, former manager Alliance Theatre Corp's three houses in Ottawa, Ill., transferred to Roseland, Ill., where the company recently acquired three houses.

Ben Jones, Linn, Mo., purchased a theatre in Perro, Mo., from Mrs. Thelma Swan. It's a 300-seater.

O. L. Wright, owner-operator of Monroe, Monroe, Mo., bought the Nolan,. another 300-seater, in the same town from W. M. Nolan.

Charles Byrnes, manager of 40th Street theatre, East St. Louis, recently damaged by fire, is now manager of the Ritz, Alton, Ill.

Construction started on a 250-seater in Osceola, Mo. It will be owned and operated by Charles S. Borg, who owns the Plaza, Appleton, Mo. He just set a contract for a 300-seater in Lowry City, Mo.

The Chadwick, Ill., Commercial Club is underwriting the expenses for the building of a film house in Chadwick.

New Interstate House, San Antonio

San Antonio, Aug. 28.

Latest link in the Interstate Theatres chain, the 1,400-seat Woodlawn was opened here this month. Dedication program included Raymond Willie, of Dallas, assistant to the general manager of Interstate and Al Reynolds, city manager for circuit. Leading civic and social figures headed by the city mayor participated in a special half-hour broadcast over KABC preceding the opening. Eric Brendler will manage new house.

Victory theatre at Del Rio, Texas, sold by Jack Johnston and A. M. Morgan to C. A. Richter and E. L. Pack, of Corpus Christi. Johnston is retiring because of ill health.

C. J. Sikes sold his State theatre at Lindale, Texas, to R. T. Hooks and L. B. Willis, of Mineola, Texas. A house manager will be selected to operate house while Hooks will do the buying and supervise the operation.

State theatre owned and operated by Cpl. K. N. McFarling, Jr., at Garrison, Texas, sold to N. C. Garrison. Garrison is a member of family which founded the town.

Texas theatres, owned and operated at Iraan, Texas, by Roy Devinney, sold to three employees of the Ohio Oil Co.

New Coast Small-Seater

Los Angeles, Aug. 28.

Lakewood theatre, newly built 905-seater, will open Sept. 1 in Lakewood Village as the first of a projected chain of film houses by Lakeville Theatre Corp. Company was organized by S. Charles Lee, Ben Peskay and Robert A. Mallon.

J. E. Poynter, recent purchaser of Colonial theatre, changed its name to The Round-Up and adopted a new policy, exclusively westerns.

Goldberg to Manage for Potter

Kansas City, Aug. 28.

Stanley Goldberg named general manager of the Baltis, Bijou and Murray theatres. Houses are owned by Charles Potter.

Harry Gaffney succeeded Mike Lee as manager of the Monogram office here. Former was city salesman for WB.

Schosberg to Troy for Fabian

Troy, N. Y., Aug. 28.

Milton A. Schosberg returned to Troy to become manager of Proctor's theatre and ad-publicity director for Fabian theatres upstate. He held that position for two years before leaving in February to manage Fabian theatres on Staten Island. Schosberg succeeds Lawrence Cowan at Proctor's latter having been transferred to the Staten Island post.

Stoner to Seattle for 20th

Pittsburgh, Aug. 28.

Byron D. (Buck) Stoner appointed special sales rep for 20th-Fox in Seattle, where he'll be associated with Frank Drew, for whom Stoner used to work in M-G's Cleveland office. Assignment is temporary, with Stoner said to be slated for a 20th branch soon. He recently resigned as Metro chief here to become partner in an indie booking combine.

Mark Goldman, former manager Monogram, to Film Classics as special salesman in Cleveland-Cincinnati territory.

Nixon theatre at Russellton, Pa., transferred to Alfred Panza.

Warner Bros. theatres in this area will celebrate during September in honor of M. A. (Moe) Silver, zone manager, who's observing his 30th anniversary in picture business.

Frank Dana, brother of Pete Dana, U manager, and for the last 19 months a salesman at Monogram, has resigned.

Lawrence Carettie, RKO office manager, has been named president of the Filmrow Bowling League for 1945-46. Mrs. Rhea Aaronson, of M-G, will serve as treasurer.

Milton Gibson, ex-serviceman, has joined the A. & S. Steinberg theatre supply organization as assistant to his brother, Gordon Gibson, co-manager and mechanical chief.

Vets Back in Albany Posts

Albany, Aug. 28.

Another discharged veteran, John Capano, head shipper for Republic prior to enlisting in Army, is back as assistant booker for Universal. Capano served overseas.

Jack Mahan is a new booker for Paramount after being in the North African and Sicilian compaigns. Moved over from Boston. Bennett Goldstein, first assistant booker at Metro, is also a veteran of World War 2.

Philly's Diamond to 20th-Fox

Philadelphia, Aug. 28.

Samuel Diamond, veteran film man, joined 20th-Fox exchange sales staff here.

Stan Kositsky quit as salesman for Film Classics to take a similar post with Columbia.

Managerial changes at Warner theatres include Victor Chatfield, Wynne; Sam Kirsch, Avon, and Warren Thomas, Frankford.

Dick Mayers, flack for the Goldman theatre circuit, is doubling as a news spieler on WCAU.

Joe Ornstein Leaves Fox

Joe Ornstein, sales exec for 15 years with 20th-Fox in N. Y., Pittsburgh and Washington, has resigned. Joins Independent Theatres Service as booker on Sept. 1.

Allied's Outing

Allied Theatres of New Jersey holds outing today (Wed.) at West End, N. J.

Literati

New Hollywood Quarterly

A new journal "devoted to the mature and scholarly discussion of common problems and common objectives of the arts and sciences as related to radio, motion pictures and television," will be published in the fall, titled The Hollywood Quarterly. Sponsors are the Hollywood Writers' Mobilization and University of California.

In addition to articles on the creative, technological and social aspects of the screen, video and radio, the journal will also review and analyze the various media of mass communication.

Articles skedded now are being prepared by John Grierson, Irving Pichel, Iris Barry, John Hubley, Jack Schwartz, Morris Cohn, Gail Kubik, Philip Dunne, Alexander Knox, Robert Nathan, Franklin Fearing, and Vincent Sherman.

St. Loo Strike Continues

The strike of the newspaper carrier-pressmen and flyboys that has tied up the publication of the three St. Louis dailies—Post-Dispatch (Pulitzer), Star-Times and the Globe-Democrat—entered its second week Friday (24) and flicker houses are resorting to radio to advertise their wares. While not much time is available for theatre advertising natives apparently are finding little difficulty in learning what the marquee signs have to say and biz is still strong.

The telephones are carrying an extra load of inquiries at the flicker houses. M. L. Plessner, advertising director for Fanchon & Marco's four de luxers and the St. Louis Amusement Co.'s chain of 30 nabes in St. Louis and St. Louis County is sending copy to the newspaper offices every day to prepare for a break in the deadlock that will enable the rags to resume publications. No proofs are returned to Plessner. The nabes are standing by and hope that when the break comes they will have enough time to prepare their advertising copy.

The Newspaper Guild is trying to serve as conciliator between the publishers and carriers, and although a number of huddles have been held the deadlock continues. The carriers are reported to have offered to sell all of their routes (200) to the publishers for $2,500,000. The Guild has demanded that the publishers pay for time lost or fire every member and grant severance pay as provided in the contract. The publishers are reported to have told Guild representatives that this request will be taken up after the carrier-pressman turmoil is settled.

Trade in out-of-town newspapers is terrific. The Christian Science Monitor, which formerly was distributed cuffo at various parts in the city, is now selling at 10c per copy and the demand is greater than the supply. Chicago papers are bringing 15c, and trade is brisk. Hotel newsstands, and one in the heart of the downtown district where out-of-town papers may be obtained, soon sell out after the papers are placed on sale.

CHATTER

INS has assigned Lee Carson, back from the war fronts, to do features out of Washington.

Ambrose Barker appointed Hollywood representative of Franco-American Publications.

Frank Gruber closed a deal with Paramount for filming his Johnny Fletcher detective yarns.

Craig Rice, author of "Home Sweet Homicide," checked in at 20th-Fox for her first attempt at screen writing.

Walter Howie, new editor of Hearst's American Weekly, visiting his boss at San Simeon for a board meeting of Hearst Newspaper Enterprises.

J. D. Ratcliff sold film rights to "Yellow Magic," his story of penicillin, to George Pal, cartoon producer, and Samsun Diamond, New York publisher.

Pasadena Independent, only newspaper in Southern California carrying a full page radio section, is switching from three-times-a-week to daily and has contracted for UP and INS wire service.

FOR SALE

35 mm. RCA Sound System—Model PS 22c4. Fully Equipped and Ready to be Set Up to be Operated Immediately.
Call or Write to S. ROSENBACH, 2318 Third Ave., New York
Phone: LEhigh 4-1212

The ready-to-serve cocktails that always taste fresh!

Hiram Walker's
dry martini · MANHATTAN
66 proof. Hiram Walker & Sons Inc., Peoria, Ill. Copr. 1945.

PERSONNAlly Speaking by XAVIER CUGAT

Drawings by Mr. Cugat
The Rhumba King

1—Once ze senoritas would have nuzzing to do with Cugat. Zen a friend give me advice...

2—"Coogie," say this hombre "You'll be a satin Latin if you try Personna's *close, smooth* shaves".

3—I did! And now I'm hot stuff wiz ze pepitas. For *sleek, quieek* shaves, try ze Personna Blades.

HERE'S WHY PERSONNA Blades give you luxury shaves:
1—Made from premium steel.
2—Hollow-ground for keenness.
3—Rust-resistant for longer use.
Personna, 599 Mad. Ave., N.Y.C.22

PERSONNA
Precision Blades
10 for $1

What's behind the love affair of a Radio Beauty and a bird?

See pages 27 to 30

SPRAY THEATRE SEATS with DDT

Preventhem Bedbug Spray! One spraying kills all bedbugs and prevents re-infestation for weeks or months! One spraying with D.D.T. Preventhem is all you need. Free delivery anywhere in U.S.A.

Gallon Size, $3.75 5-Gallon Size, $15.00

BENGAL CO., 212-A ST. NICHOLAS AVE., NEW YORK

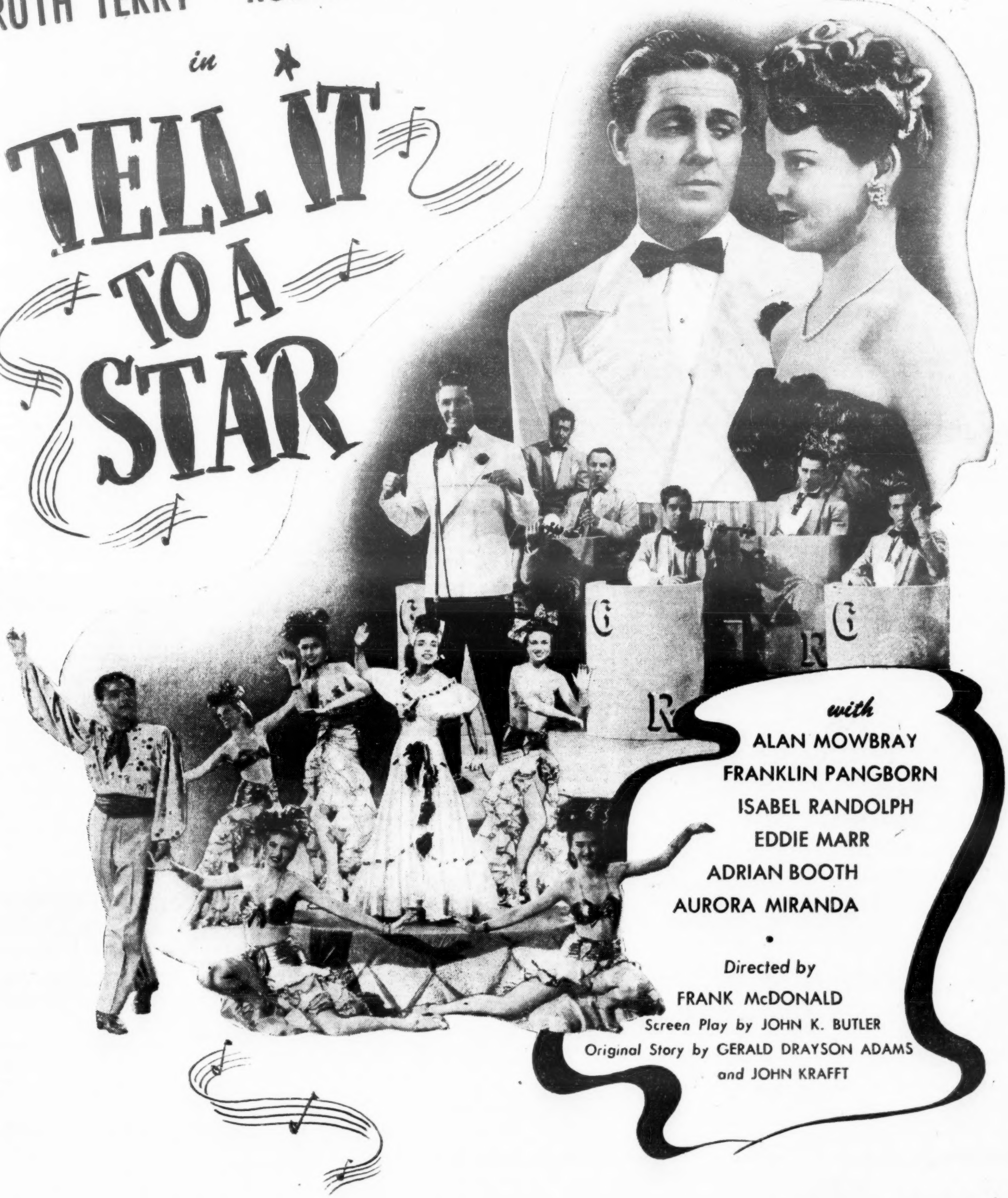
The comedy goes 'round and 'round and comes out . . .

high-lari-ous

RUTH TERRY · ROBERT LIVINGSTON

in

TELL IT TO A STAR



with

ALAN MOWBRAY
FRANKLIN PANGBORN
ISABEL RANDOLPH
EDDIE MARR
ADRIAN BOOTH
AURORA MIRANDA

•

Directed by
FRANK McDONALD
Screen Play by JOHN K. BUTLER
Original Story by GERALD DRAYSON ADAMS
and JOHN KRAFFT

A REPUBLIC LIGHT-AS-A-FEATHER MUSICAL ROMANCE FULL OF THAT OLD CROWD APPEAL!

Agency, Sponsor, RKO in Joan Davis Promotion Parlay for CBS Teeoff

Joan Davis' switch to the Swan Soap fold (new show bows in Labor Day (3) on CBS) is being trailerized by one of the costliest, trip-hammered exploitation-promotion campaigns to date on the part of the sponsor, the network and Young & Rubicam, with RKO joining in an assist. Latter enters the picture via the forthcoming Davis starrer, "George White's Scandals," which is skedded for national release shorty after the comedienne preems her new air show.

Unusual angle of publication campaign inaugurated by Y & R, agency on the Swan Soap account, aimed at a 31,000,000 readership through the nation's top mags, is that the ads are built around the comedienne and the CBS show rather than the product. In addition the agency has set a four-week "tune in" ad campaign via newspapers putting stress on Davis as a CBS star (her Sealtest show was on NBC), with the agency also offering gratis to 500 newspapers a weekly Joan Davis column tabbed "Joan of Hollywood."

Tieup effected between RKO and the agency has resulted in the pic company spotting a series of magazine ads linking "Scandals" with the air show, with the RKO press books providing for tieups between exhibitors and CBS affiliates. Similarly, RKO's "Scandals" trailer spotlights the star with a CBS mike, shot being engineered by Lester Gottlieb, Y & R's radio flack chief, with a reciprocal Davis show plugging of the picture.

Added gimmick is a swan-shaped barometer being shipped to all CBS affiliate stations and radio editors by the agency.

'Pen and Sword' Dies A-Borning

Army Service Forces Radio Unit was all set to spring an ambitious network series tabbed "The Pen and the Sword," in cooperation with the Council of Books in Wartime, when the Jap folderoo snafued the program.

Boys around the ASF were doing some mild handsprings over the show, which they saw as a worthy successor to the late-lamented "Words at War" NBC series, which was also put on in cooperation with the Council.

War-slanted series now looks definitely shelved, with the ASF Radio Unit biding time and awaiting definite War Dept. orders on "where do we go from here?"

Meanwhile, the "Service Time" CBS cross-the-board series checks off the air next month.

DON WILSON'S NEW SIMMS SHOW COM'L

Don Wilson grabs himself another bigtime commercial this fall, going into the Ginny Simms show for Borden's when the program bows on CBS in the 7:30 Friday night slot on September 23. He'll continue, of course, with the Jack Benny show, terms of the contract on that show not tying him down to an exclusive.

As in the case of Harry VonZell, Bill Goodwin, etc., as well as his Benny-Lucky Strike contrib, Wilson will be written into the comedy script in the dual capacity of announcer-stooge. His last previous nighttime show other than Benny was for Rudy Vallee (Drene).

The Simms show, which adds up to a $12,000 package, will also have Frank DuVol in as orch maestro. In addition there'll be a guest comedy spot.

Young & Rubicam is the agency on the Borden show.

Howard Meighan Upped

Howard Meighan, eastern sales manager of Radio Sales for CBS, has been upped to post of Director of Station Administration for the network. As such he'll coordinate the operation of all company-owned stations.

Meighan takes over duties that were previously handled by Frank Stanton before latter moved up as general manager of the network. He'll report directly to Stanton.

Thelma Carpenter To Sing on Cantor Show

Thelma Carpenter, colored vocalist formerly with Count Basie and later featured in "Memphis Bound," has been signed for several consecutive spots on the Eddie Cantor show for Bristol-Myers.

Deal with the singer follows a long hunt by Cantor for a femme vocalist. He had previously considered Monica Lewis and ex-WAC Adele Clark.

Weigh Flock Of Bids for WOW

Des Moines, Aug. 28.

A. N. Blank and G. Ralph Branton of Tri-States Theatre Corp. here have made one of seven offers to lease or purchase WOW, of Omaha. Offers were received by the Woodmen of the World Life Insurance Society as result of Nebraska Supreme Court decision calling for cancellation of lease arrangements with WOW on grounds it is disadvantageous to the society.

Blank and Branton propose to form a corporation and lease the station for 15 years at an annual rental of $103,338.12 plus 10% of the appraised value of physical assets. They also propose an option to purchase the station any time after two years for $2,952,289.20.

WOW, Inc. offered the society $3,500,000 for a 15 to 25-year lease. They offered to pay $140,000 annual rental for a period of not exceeding 25 years. A 25-year period of payments would total $3,500,000.

Omaha Post No. 1 of the American Legion sought a lease on the station with an option to buy for $2,500,000. J. M. Harding and associates of Omaha offered $1,890,000 for a 15-year lease. Geo. W. Kline, Lincoln, bid $1,675,280 outright, or a lease for not less than 10 years at $17,500 a month or 85% net profits after taxes. The World Publishing Co., publishers of the Omaha World Herald, offered $1,106,000. The Central Newspapers, Inc., Indianpolis, Ind., offered $1,205,000. It also offered to lease the station on a five-year basis.

Snooks' Disappearing Act as Coverup For 3-Week Brice Layoff

Fanny Brice show for General Foods definitely returns to the air Oct. 7, although sponsor takes over the 6:30 CBS time as per contractual obligation on Sept. 17, with the William Morris agency, which handles the star, meanwhile scouting the field for a male singer for a permanent spot on the show. (Return of the program marks the splitup of the Danny Thomas-Brice combo, with the latter soloing it via the Baby Snooks format).

Star is laying off for an additional three weeks because of her illness and in the interim the show will go on (Hanley Stafford, et al) minus Miss Brice, with the comedy routine built around the disappearance of Snooks, who segues into the picture on the Oct. 7 broadcast.

WAYNE KING READIES HIS OWN RADIO ORG

Chicago, Aug. 28.

Wayne King, who recently returned to the air after a hitch in the Army, is making plans to set up his own radio organization somewhat along the lines of the Fred Waring outfit in N. Y. He is already lining up directors, writers, more arrangers, and contemplates enlarging his orchestra and adding a vocal ensemble.

There is a strong possibility that King and his orch will continue on the networks in the fall as an afternoon feature, after completing his commitment as summer replacement for Jack Benny over NBC for Lucky Strike. National advertiser is showing interest in sponsoring him for a half-hour, five times a week, if time can be cleared.

Premieres

(Aug. 29-Sept. 8)

Aug. 30

"Hobby Lobby," with Bob Dixon as emcee. 9:30-10 p.m. Thursdays, CBS; Anchor-Hocking Glass; Wm. H. Weintraub agency.

Rudy Vallee, 10:30-11 p.m. Thursdays, NBC; Drene; Kastor agency.

Sept. 1

"Mayor of the Town," 8:30-9 p.m. Saturdays, CBS; Noxzema; Ruthrauff & Ryan agency.

Judy Canova, 10-10:30 p.m. Saturdays, NBC; Colgate; Ted Bates agency.

Sept. 2

"Great Gildersleeve," 6:30-7 p.m. Sundays, NBC; Kraft Parkay; Nedham, Louis & Borby agency.

Edgar Bergen, 8-9 p.m. Sundays, NBC; Standard Brands; J. Walter Thompson agency.

Sept. 3

Joan Davis, 8:30-8:55 p.m. Mondays, CBS; Lever Bros.; Young & Rubicam agency.

"Lum & Abner," 8-8:30 p.m. Mondays, ABC (Blue); Miles; Wade agency.

"Sherlock Holmes," 8:30-9 p.m. Mondays, Mutual; Petri Wine; Young & Rubicam agency.

Sept. 4

"Doctors Talk It Over," 9:30-10 p.m. Tuesdays, ABC (Blue); American Cynamide; Hazard agency.

Sept. 6

Andre Kostelanetz-Lily Pons, 9-9:30 p.m. Thursdays, CBS; Chrysler Corp; Ruthrauff & Ryan.

Dinah Shore, 8:30-9 p.m. Thursdays, NBC; General Foods; Young & Rubicam.

Sept. 7

Boxing Bouts, 10-11 p.m. Fridays ABC (Blue); Gillette; Maxon agency.

Sept. 8

"Truth or Consequences," 8:30-9 p.m. Saturdays, NBC; Procter & Gamble; Compton agency.

"Life of Riley," 8-8:30 p.m. Saturdays, NBC; Procter & Gamble; Biow agency.

Falstaff's Switcheroo From 'Alley' to 'Tavern' Looks All Set for Fall

Deal is currently on the fire between Young & Rubicam and Ed Gardner whereby Alan Reed will take his Falstaff Openshaw character to "Duffy's Tavern" as a permanent cast member when the show resumes Sept. 21. Which means, of course, that Falstaff will be among those absent when Fred Allen returns to the air Oct. 7. (Latter show will emanate from N. Y.; "Duffy" from the Coast.)

Reed, who's been doing his own regional show from the Coast for Falstaff Beer, has expressed a desire to remain on the Coast to team up with Gardner and retain his beer commercial rather than return east for the Allen's Alley contrib.

LUX EMCEE FIELD NARROWS TO FOUR

Hollywood, Aug. 28.

Choice of permanent guest producer of Lux Radio Theatre will fall on one of the first four to preside in that capacity. John Cromwell led off Monday night and will be followed by Hunt Stromberg and Mark Hellinger. Fourth has still to be named and likely will be Irving Pichel. Thompson office is pulling for Hellinger.

Lux dropped the idea of pairing Humphrey Bogart and Lauren Bacall in "To Have and Have Not" when Warners set a price of $10,000 on the script. Studio feels Miss Bacall is not yet ready for radio and slapped on the prohibitive script price as an "out."

Fitch's 2-Way Ride

Fitch Co. goes to the post this fall with two network shows. In addition to bolstering its Sunday night 7:30 Bandwagon spot with the addition of Cass Daley, client's summer replacement show, "Rogue's Gallery," headed up by Dick Powell, segues into the regular season via a switchover to Mutual on full network.

Powell shot tees off on MBS Sept. 27 in the 8:30-9 p.m. segment. L. W. Ramsey is the agency.

News Boys Hit Long Trail Home As Webs Start Redeployment of Hawks

The road back has already begun for the swollen news staffs which the major radio networks established abroad to cover the story of World War II. Slowly, but surely, the war correspondents of the airlanes are beginning to return home.

One of the major nets insists that its postwar overseas coverage will be as great as during the war, that it is maintaining as large a staff and adding a few men in key capitals in conquered and liberated lands. Most nets will gradually pull back their men as soon as they can do so without suffering any loss of coverage.

NBC's director of news and special events, William F. Brooks, announced right after V-E day that in line with his view that news from Europe will increase in flow and importance rather than decline with the cessation of hostilities, he will maintain his staff at full strength, adding a few men to specific spots. Louis P. Lochner was assigned to Berlin, in keeping with this policy, Bjorn Bjornson to Copenhagen and Oslo, with W. W. Chaplin covering a roving assignment in Europe. Brooks indicated that the same situation still provails with the end of the Japanese conflict. Some news capitals in the Pacific may change, like Okinawa for Tokyo, but many others like Guam and Pearl Harbor will remain as key centers for Far-Eastern newscasting.

MBS reshuffling

Mutual is still sending out some men while recalling others, reshuffling in an attempt to make European replacements from an economic and political angle instead of a military slant. Thus far Mutual has recalled no one from the Pacific, and Abe Schechter, head news man, said that even after the Jap conflict ends completely and officially, so long as American troops are abroad, Mutual will provide news coverage back to the States. After a rest here, Mutual's Ted Hoskins goes back to Cairo for the net and Les Nichols is the only recall from the Far East, leaving the Pacific fleet to cover France and Germany.

ABC (Blue) has just held its first meeting to decide what to do with overseas newsmen, and it will be two or three weeks before any definite decision will be made. But ABC will cut down its foreign staff. Robert Kintner, veepee in charge of news, said that all correspondents have been asked what they would like to do. When all their replies are received, ABC will see how they jibe with net's needs and act accordingly. With the exception of George Hicks, none of ABC's men is under contract, eliminating any complications on that score.

Although CBS has no commitments as far as correspondents are concerned, head man of news, Paul White, assured that other reportorial jobs are open for the boys as they return. CBS will retain principal Pacific outposts, including Japan and China, but will recall other Pacific correspondents as soon as possible. Charles Shaw has already gone back to Europe for CBS, as has Howard K. Smith, Larry LeSeur and Bill Slocum, Jr.

Lombardo's Pre-Winchell Ride Vs. Tues. Snafus

Appearance of the Guy Lombardo-Chelsea Cigaret program on ABC (Blue) Sunday (26), first of three Sunday stanzas, cued plenty of listener speculation. Inheritance of the three-time ride in the 8:30 Sunday slot stems from a "what's-the-idea" - We're-trying-to-sell cigare's" squawk by Larus Bros., sponsors of the show, following a succession of Tuesday night cancellations because of V-J, etc.

As result ABC segued the program into the pre-Winchell segment, with two shows still left to go. Winchell, incidentally, returns to his Jergen's spot this Sunday (2) following month's vacash.

BBC Irked by Ban; French Beam Okay

BBC is doing a quiet burn because of its inability to play the scores of current Broadway musicals on its two-way exchange transatlantic programs, whereas the same music is being beamed to Paris via the new French Radio pickup series from this country.

It's recalled that when Jane Pickens appeared on the recent BBC Merchant Marine show from N. Y. and sang one of the "Oklahoma!" tunes the squawks started pouring in because of the British copyright held by the London Dreyfus office. As a result, BBC contends that the "Oklahoma!" score is still pretty much of a secret so far as Britishers are concerned, which goes for any current musical because the British rights are grabbed up.

What aggravated the feeling was the recent broadcasting of the "On the Town" score via the French Radio setup, by Sono Osato and other members of the Broadway smash, entirely permissible since as yet no French copyrights are being bought up.

Radio Directors In 'Draft Robson' Move Following Resignation

William N. Robson, Radio Directors Guild prexy, is likely to stay on as head of the organization, although he has sent in his resignation.

A "draft Robson" move is under way in the RDG executive council and among members, with the possibility that Robson will reconsider.

Robson tendered his resignation on grounds of inability to head an organization with h.q. in N. Y. while he is on the Coast handling the Campbell soup "Masquers" show. Veepee Anthony M. Leader was first that as a national outfit, with a chapter in Los Angeles, the Guild would be in a better position than ever if its prexy was located on the Coast.

No action on the resignation has as yet been taken by the RDG council, but an informed vote among its members indicated they will refuse to accept the resignation when it does come up officially.

NABET READY TO INK NBC, ABC ENGINEERS

Negotiation of new contracts for the techmen of NBC and ABC (Blue) is verging with NABET representing the two groups of engineers. Management of the nets recently posted notice to the effect that it will recognize NABET as a bargaining agent for them.

The indie union is now in the process of starting contract angling, after scoring a victory over Petrillo's AFM and gaining a court order commanding the nets to recognize NABET as medium for negotiation with the engineers.

'FRONT LINE' SCRAMS

"Front Line Report" is a war casualty on Mutual.

For lack of front lines to report from, program scrammed last Saturday (25).

MBS' TOP GABBERS IN 'ROUND-WORLD FORUM

In an effort to streamline Mutual's international news setup, Abe Schechter, news and special events director, is blueprinting a forum-type news program which will feature web's commentators and newscasters scattered throughout the world's pivotal countries. Program, tentatively skedded for a one-hour Sunday afternooner, will project current national and international issues. Program's participants will include Cecil Brown, Arthur Mann, Royal Arch Gunnison, Charles Hodges, William Hillman, Leo Cherne, Fulton Lewis and Leslie Nichols.

John Steele, meanwhile, has resigned as the web's London news manager as of Sept. 1, according to cable received by Schechter. Steele, 75 years old, became affiliated with MBS in Dec., 1935. Arthur Mann will tentatively take over the managership of the bureau.

Philadelphia—Mildred Parisette, member of WFIL promotion staff, has been named merchandising director. She's a former commentator at station.

BRAIN TRUSTERS' 'RADIO TVA'

Script Nix Squawks Vs. War Dept.

Rejection by the War Dept. of the script prepared by Cpl. Arnold Perl, of the Armed Service Forces, for the CBS "Assignment Home" series, following the network's okay, last week stirred up considerable resentment among many actors, writers and directors, with reports that several organizations within radio, as well as the National Assn. for the Advancement of Colored People, may file formal protests. Independent Citizens Committee on Arts and Sciences yesterday (Tues.) directed a squawk to the War Dept. asking that show be permitted to go on, and also called on CBS to find a slot for the program.

War Dept., meanwhile, has remained firm in its refusal to permit the play to go under its auspices, on the grounds that it would rather steer clear of the whole issue.

Martin Wolfson, narrator on the "Assignment" series, last week addressed the following "open letter" to Secretary of War Henry L. Stimson:

"It has been a privilege and honor for me to serve, since its inception, as narrator on the radio series, 'Assignment Home,' which is presented by CBS in collaboration with the Army Service Forces.

"I always felt that mine was a special responsibility, since the narrator represented the point of view of the War Dept. I felt that in a sense what I read was the bridge between the Army and the listening public. I am therefore shocked at the action of the War Dept. in refusing to clear 'The Glass' for broadcast. Such action is certainly not in keeping with the purpose and content of the series.

"I trust that you will review the decision and allow the broadcast to be cleared."

Expansion-Happy Webs to Keep All War Subs While Rehiring Returnees

With approximately 1,550 employees in the armed forces scheduled for return to their jobs with the four major networks, question of what to do with the replacements has been raised. Due to the approaching expansion plans, none of the webs plans to dismiss any current help, but will absorb them via processing. Net execs are not blueprinting any set formula per se for this move, but will shuffle the men and women around as the war vets return.

Spokesmen declare that the majority of replacements have proved their competence, "consequently deserve a break." However, the execs aren't as altruistic as all that. They realize that, with the advent of television and FM, they mustn't be caught destitute talentwise. In the case of servicemen who formerly held administrative, or executive posts, these very posts are awaiting them, providing they return to their jobs within 90 days of release date. Of course this applies to those returning to unmarqueed jobs.

840 From CBS

CBS has the greatest number of employees in the service: 840. Of this total to date approximately 50 have returned. Five were killed in action: Sgt. Walter Young, Pfc. Frederick Klein, Pvt. Vincent Walsh, Lt. John Reilly, T/5 John Cahill. Ensign Stephen Fuld was recently announced as missing in action.

CBS war vets who returned recently to exec jobs include: Comm. Mefford R. Runyon, exec-veepee of Columbia Recording Corp.; Col. Lawrence W. Lowman, veepee in charge

(Continued on page 32)

T.D.-Shirley Booth As Fall Package?

Shirley Booth steps into the Tommy Dorsey Sunday night Standard Brands show on NBC for the last four broadcasts prior to exiting to make way for the Fred Allen program, and if now looks as though the T. D. show might be set to ride the airlanes through the regular season, if another sponsor can be snared.

Last four shows will emanate from New York starting next Sunday (2). Although the program was shoved in at the last minute on an interim basis, following the Eddie Bracken bowout, the boff reaction to Dorsey's handling of comedy lines and the musical stanza in general has been one of the highlights of summer trade talks. Agency, J. Walter Thompson, and sponsor alike have been pretty happy over the ratings show has chalked up.

Dorsey and Miss Booth will probably head up the fall package, depending of course on how the latter fits into the show.

N-K Gives Up ABC Time, Moving to CBS

Nash-Kelvinator is giving up its Sunday afternoon slot on the Blue and moving its show over to the Wednesday night 10:30 CBS slot vacated by Eversharp (latter sponsor takes over the 9:30 segment same night). N-K moves in on Oct. 3.

Meanwhile, the N-K-Andrews Sisters feud has reportedly been straightened out, with the singing trio skedded to stay on through the season. Originally they had planned to scram after winding up remaining five weeks of contract.

Fly's Nickel-a-Day 'Pig Squeal Plan' Gets FCC Brush

It's anybody's guess now what will happen to ex-FCC chairman James L. Fly's FM "pig squeal" operation.

For the FCC in releasing its regulations for the operation and development of FM turned its back on the Muzak-Subscription Radio, Inc., nickel-a-day plan by giving away its 20 frequencies.

As a result of the revised regulations, and the manner in which the band allocations shape up, the "pig squeal" plan is taken out of broadcasting. Now it would require a special set to derive benefits of the Fly operation, whereas had the allocation come through it would have simply meant the insertion of a special tube.

There's considerable speculation as to why Fly didn't put up a fight for the allocation. There are reports that some within FCC aren't any too kindly disposed toward Fly, but whether this was a factor in the back-turning gesture toward "pig squeal" is problematical.

NBC HAS ITS TROUBLES FINDING RESEARCH MAN

That NBC quest for a top research man appears to be running into a succession of snags, despite the network's reported willingness to dangle a veepee title before the right guy plus a salary "in excess of $25,000."

A high-ranking Army man, it's reported, turned thumbs down on the job when approached. Meantime efforts to effect a release of Hugh Beville, the web's ex-research boss, have apparently proved fruitless.

LUCE-SUBSIDIZED PLAN PUSHED

Establishment of a "Radio TVA," which would put the U. S. into the broadcasting business through the operation of a Government-owned key station and Government-operated network, was reported last week to be one of the plans of the ultra-hush-hush Commission on the Freedom of the Press.

Under the CFP plan, the Government would do in radio what the Tennessee Valley Authority has done in the field of electrical power—run an organization which would act as "yardstick" by which private industry could be judged, while at the same time making its own definite contribution to the industry.

Working under wraps as tight as high-priority security established by the armed forces during the war, the CFP has been doing a silent job of organizing vast amounts of research in preparation for one comprehensive report which is due to be published on Jan. 1, 1946.

Established more than two years ago under a $200,000 grant by Henry R. Luce, through Time, Inc., the commission's objective is "to consider the freedom, functions and responsibilities of the major agencies of mass communication in our time."

Robert D. Leigh, professor of political science at the University of Chicago, is director of the commission, and brain trusters representing some heavy thinking of national reputation are members of the commission.

Industry Unrepresented

The CFP is proud of the fact that it is not only a non-governmental group of independent citizens, but also that, though it is planning to make recommendation about postwar operations of the press, radio and film industries, not a single representative of those industries is a member of the commission.

Sub-commissions are working on separate sections of the over-all report which will be divided into sections on the radio, the press, news gathering media, motion pictures, books, magazines, etc.

Under the heads of the sub-commissions is a staff of professionals gathering data about each of the fields studied. The recommendations, however, will bear the imprint of the entire commission.

The radio recommendations are expected to project new and broader principles of public service that might be performed by the radio industry.

Under the "Radio TVA" plan, the Government would establish one key station, probably in Washington, which would be the official spokesman of the U.S.A. The station would originate its own programs which it would offer to stations and nets all over the country. Some of the shows would be offered to nets on a first-come-first-served, or competitive-bidding basis, and some would be put on the market through agencies for sponsorship on

(Continued on page 34)

Crosby Warm to Idea of Recording Weekly Air Stint, May Cue Broad Move Against Webs' Waxing Tabu

Hollywood, Aug. 28.

The major nets may abolish their old tabu against using recorded programs in the coming year. There is a distinct possibility that Bing Crosby is the one who will give impetus to such a move.

Mutual has used recordings, and occasionally they've been given airtime over ABC (Blue). NBC and CBS have maintained the ban very strictly.

General Motors, knowing that Crosby doesn't like being tied down to a weekly broadcast, has offered him $25,000 for a recorded weekly show via MBS. Under the arrangement, Crosby would be free and footloose, once he recorded his programs, perhaps eight or 10 at a sitting. Crosby is reported liking the recording idea so much that he has made a similar proposal to NBC in connection with his Kraft show. So far, the answer from NBC has been definitely negative.

Whether Crosby accepts the GM offer depends on Kraft releasing him from his $5,000-per-show contract which still has five years to run. But it is recognized by net chieftains here that, if Crosby should start the move toward recording, others would follow and the nets would have to abolish their old anti-recording rules.

There are two principal recording systems in use now, one the wire recorder, used chiefly by the Army,

(Continued on page 36)

Wrigley Drops Out Of Two CBS Slots

Wrigley had given up the Tuesday and Saturday night slots on CBS which were occupied by "Service to the Front" and "America in the Air," respectively, with the gum sponsor retaining the Thursday night slot, at least for the time being, though with a revised non-war-slanted format. V-J events made the trio of Wrigley service shows obsolete and the client decided suddenly to scram. However, it has bought the 4:30-4:45 Sunday afternoon CBS segment for the forthcoming Gene Autry program.

CBS has the Tuesday evening slot up for sale, with the Saturday time bought by Campana for the return of "First Nighter" to the air after a several-year absence.

CBS Fri. Opposish Spurs NBC Move To Bolster Sked

NBC, pretty much in the driver's seat so far as nighttime programming shapes up this fall, appears nonetheless disturbed over the CBS opposition developing on Friday night, particularly with that Jimmy Durante-Garry Moore and Danny Kaye back-to-back sequencing. As a result, NBC has been wrestling with the problem of strengthening its own Friday night programming structure via a reshuffling of shows.

Effective Oct. 2 NBC is switching the Friday night Amos 'n' Andy show to Tuesday night 8:30, with Molle Mystery theatre, occupying the pre-Fibber McGee & Molly Tuesday night spot moving into the Friday opposite-Jimmy Durante segment.

Curiously enough, however, the move would indicate that the Tuesday night roster gets a hypo rather than Friday. The move to move Molle out of the pre-Fibber McGee slot dates back a good many months.

In their present form, the two-web layouts gives CBS the distinct edge, and in fact shapes up as the strongest comedy night on the network and second to Monday night ("Lux Radio Theatre," Screen Guild Players, Joan Davis) in audience pull. The Friday night Columbia roster includes Ginny Simms, "Aldrich Family," Kate Smith, "Pays To Be Ignorant," Durante-Moore and Danny Kaye, whereas NBC's strongest contenders are the Molle show, "People Are Funny," "Duffy's Tavern" and the Cities Service "Highways In Melody."

Keenan Wynn-Ball 10G Air Package

A. & S. Lyons agency is currently building a half-hour package show around Keenan Wynn and Lucille Ball. It'll be a situation comedy format, tabbed "The Magnificent Morgans."

Decision to team up the pair for potential sponsorship in the nighttime programming setup stems from the click reaction to their recent comedy dueting in pix.

It's reportedly a $10,000 package, with Mort Lewis handling the scripting chore. It'll be Wynn's first air show, although he's done a number of guest shots and particularly won critical kudos for his contrib to the early summer Norman Corwin "Unity Fair" musicomedy program.

Groucho Likes Those $3,500 Capsule Contribs; Glad Eye to Birdseye

From all indications it looks like Groucho Marx might be moving in on the Dinah Shore-Birdseye NBC show this fall as a near-permanent guest. He's down for a minimum of eight shows already with possibility that he'll do 13.

Since his bowout from the Pabst show, prior to the Danny Kaye radio debut, Groucho's been guesting all over the dials on the top-budgeted shows, and did several guest shots on the Birdseye program last season.

Reported that the comedian prefers sticking to the capsule contribs, for which he snares an approximate $3,500 per shot, rather than commit himself to a weekly show. In addition he's returning to pictures.

Lockharts on Mutual

Hollywood, Aug. 28.

Gene and Kathleen Lockhart are teamed in a family comedy, "The Nebbs," on Mutual for Knox Co. (Cystex), airing on Sundays beginning Sept. 9. Wally Ramsey produces and Alois Reiser directs the music.

Half-hour show is a Raymond R. Morgan package.

ABC Bally Debacle Cues Red Faces and New Edicts

Over at ABC (Blue) hdqs. in New York there are still plenty of red faces over last Tuesday night's (21) incident, when coast-to-coast listeners of the Borden "County Fair" show were treated (some say it even topped the comedy show in interest, except that it dragged out too long) to an airing of a seven-minute "closed circuit" promotion talk. The audience was given the works on how the ABC promotion dept. (Fred Smith and Ted Oberfelder were demilicing the pep talk) was out to do a job on the Friday night programming structure similar to the Sunday night layout, so let's all pitch in and do a job.

Somebody, it appears, was asleep at the switch and somehow the master engineers let the thing get away from them. As near as could be determined, a faulty patch cord in the main control room in Hollywood was involved, resulting in the recorded closed circuit talk, intended only for the chain's west coast stations, getting network airing simultaneously with the Borden show.

All ABC programs go through the NBC master control. However, in a move to avert a reprise of the incident, ABC has issued a directive that henceforth only ABC engineers will handle web shows; NBC ditto-ing.

While there's been some cross-talk between stations getting out over the air in the past, it's probably the first time coast-to-coast audiences have been let in on network promotion bally technique over a sustained period.

"LUX RADIO THEATRE"
With Claudette Colbert, Ray Milland, John Kennedy, announcer; Lou Silvers orch, others
Guest Producer: John Cromwell
Directors: Fred MacKaye, Milton Stark
Writers: Sanford Barnett, Sam Carter
60 Mins.; Mon., 9 p.m.
LEVER BROS.
WABC-CBS, N. Y.
(J. Walter Thompson)

Lux has been in the chips for years with its "Radio Theatre" Monday night CBS show, which has consistently been paying off in terms of Top Five Hooperatings. And, Cecil DeMille or no, it looks headed for another boff season, if Monday night's (27) '45-'46 season getaway is any indication. Which means that for solid production values and wrapping up topflight pix star-properties (teeoff was the Claudette Colbert-Ray Milland Par starrer "Practically Yours"), all the ingredients that have made the 60-minute stanza one of J. Walter Thompson's top-drawer assets were on display again.

John Cromwell was guest producer-emcee-narrator for the opener, turning in a creditable job as, for that matter, have the majority of those pacted since the DeMille exit. (The betting seems to favor Mark Hellinger for clinching it permanently.) All of which highlights one significant aspect of the Lux airer; that, basically, the audience payoff stems primarily from the tieup with pix studios in acquiring solid properties and names, and the Lux-JWT ability henceforth to maintain the radio-pix liaison for which the late Danny Danker set years of groundwork. And if a note of caution isn't out of place, the suggestion might be in order that agency-sponsor not attempt to make a production out of the guy demilleing the operation—which, after all, even through the DeMille era itself, was of secondary importance and value—but instead put all-out emphasis on the star and the story. There's no kidding millions of fans. That's what's invited the dialers in the past; will continue to do so in the future.

Show ventures forth this season with a slight format change, nothing drastic, and of somewhat dubious value when projected on the opener. Each week a starlet from one of the picture plants is being brought on the show for a q. and a. session with the "guest producer" (Virginia Wells, off the Par lot, was the initialer), but it added up to a meaningless quickie. Sponsor derived chief benefit from gal's postscripting with a Lux plug. Otherwise, program betrayed a speeding up so as to allow for a full 45-minutes for full display of the dramatics, with a less wordy opener, and commercial concentration relegated to middle and end. *Rose.*

"GIVE AND TAKE"
Starring John Reed King, with Jim Brown, guests
Director: John Carney
Writers: John Reed King, Jim Brown
30 Mins.; Sat., 10 a.m.
CHEF BOY-AR-DEE
WABC-CBS, N. Y.
(McJunkin)

This audience-participation quizzer is a network takeoff on John Reed King's WABC, N.Y., stanza, "Missus-Goes-a-Shopping." The formula is foolproof, and with King as the master of ceremonies, the stanza whizzez along for 30 tightly-knit minutes.

Understood that the m.c. is down for $1,000 per session for this show. He's got a big following among the women and that's to whom the sponsor is trying to sell his product, a spaghetti dish. Besides King, who delivers the commercials, too, Jim Brown lends an assist by keeping the women and men participants moving to the mike, and seeing that the latter get their prizes. But John Carney, director, obviously has little to do other than get the show on and off the air at the proper moments.

Format finds King showering worthwhile household gifts on members of audience who answer his glib questions. If they fail to answer, gifts are sent to persons in listening audience who wrote in the query. There is also a grand prize given to person on show who guess a numerical question nearest to the true answer. *Sten.*

"LITTLE KNOWN FACTS ABOUT WELL-KNOWN PEOPLE"
With Dale Carnegie; Tiny Ruffner, announcer
Producer: Theo Gannon
15 Mins.; Sun., 2:45 p.m.
FRANK LEE HAT CO.
WOR-MBS, N. Y.
(Weintraub)

The Lee hat people had a smooth, 15-minute mystery capsule, "Crooked Square," on Mutual, Sunday afternoons for about six weeks. Last Sunday (26) they junked the whodunit, subbing Dale Carnekie, who's going to do a series of profiles on the segment.

Opening brought a dissection of Emperor Hirohito, who's certainly an enigma to the American people. Carnegie did the Mikado up brown, showing him as the well-groomed phoney that he is, and drawing from the Tenno's divinity-myth the logical conclusion that the U. S. A. will find itself lulled into a state of false security unless it learns how to handle the No. 1 guy in Tokyo. It was a swell start. *Cars.*

"CAVALCADE OF AMERICA"
With Burgess Meredith, Irene Tedrow, John Brown, George Sorel, William Green, Dorothy Scott, Jay Novello, Leo Cleary, Theodore Von Elitz, Eric Snowden, Frank Graham, Earl Keen
Writers: Russell Hughes, Bernard Feines
Producer-Director: Jack Zoller
30 Mins.; Tues., 8 p.m.
DU PONT
WEAF-NBC, N. Y.
(B. B. D. & O.)

"Cavalcade of America" kicked off its new season with a show titled "Assignment for the Prof" which put the DuPont people, BBD&O and acting editor Erik Barnouw definitely on the pro side of the current dispute regarding the desirability of the "now it can be told" type of show.

"Assignment" was frankly announced as in the category of curtain-lifting on wartime censorship, and it was a swell story, too. Further, Burgess Meredith as the star of the piece was a decided asset.

Story told about a pre-D-Day assignment given 40 United Nations scientists, including an American geologist (Meredith). The scientists had to land in Nazi-occupied Normandy to test the beach soil and report on the weight the beaches could hold when the heavy Allied tanks were ready to roll. It was dangerous work, carried out by middle-aged men like the American prof, and it was done successfully.

Meredith at first sounded just a bit too young for the middle-aged pedagog he was supposed to portray, but he soon got into his stride and did a good job of it. Direction seemed particularly smooth; everyone among the supporting actors was at par.

Two points must be mentioned. Preceding the show, NBC lopped a couple of minutes off the stanza for a special newscast from Manila reporting the first landings in Japan. Coming late as that interruption did, it must have caused a headache to the producers of "Cavalcade," who nevertheless carried off their show without a hitch.

Another point concerns the old argument as to whether dramat shows particularly should be aired in front of a live audience. In this case, a taut moment—when the prof kisses his wife before leaving on his assignment, without her knowing how dangerous it is, was spoiled by audience laughter. Scripters and performing artists worked hard building a vital mood, which was ruined.

Commercial was in good taste, no middle plug being used and most of it, at end, being confined to a statement on reconversion plans by the prexy of the DuPont outfit. It was a good combination of institutional advertising and common sense. *Cars.*

"TEEN-AGE HOUSE PARTY"
With Margaret Ford, Ray Dorey, Verne Williams
Producer: Bill Thompson
Writers: Margaret Ford, Bill Thompson
Music: Milt Brody
30 Mins.; Sat., 10:30 a.m.
CHANDLER'S
WNAC, Boston
(Wendell P. Colton)

Extensive research studies for the past three months among local high school girls on their likes and dislikes in leisure time entertainment has culminated in this first-rate show, the best of its type ever produced in Boston.

Margaret Ford, "Good Sport" Editor of the Boston Herald, is mistress-of-ceremonies and teen-age consultant, projecting her own natural charm over the air while advising the youngsters amiably on good grooming, styles, and generally.

The studio audience participates as Miss Ford's subjects during periods devoted to beauty, color analysis, open forum with personal questions on clothing selections, and community sing.

The teen-age jury showed preference for a healthy baritone on the Crosby and Como style over Sinatra and got Ray Dorey, former Benny Goodman vocalist, who scored well with "Sentimental Journey" and "I Should Care," accompanied by Milt Brody on piano. Dorey and announcer Verne Williams ably enter into the banter with Miss Ford and the kids. Dorey employs the roving mike for comments from the sidelines.

Other features slotted into this fast-moving, well-paced half-hour include teen-age news, local and national, with emphasis on high school sports events, and a popularity poll of orchestras, won by Harry James when show was caught Saturday (25).

Ordinarily seven or eight commercials in a half-hour would dim a program's listening value. This one is different since the plugs have value in being subtly woven into the discussions by Miss Ford and Verne Williams. *Paul.*

Raleigh—C. A. Upchurch, Jr., who since October, 1943, has been assistant managing editor of the Raleigh (N.C.) News and Observer, has resigned to join the staff of WRAL as editor of the "News of Raleigh" program. He'll succeed W. C. Hendricks, who resigned to become editor in the office of the Chief Signal Officer in Washington.

"JACK SMITH SHOW"
With Smith, Earl Sheldon orch; guests, Golden Gate Quartet
Director: Bill Brennan
15 Mins., Mon.-Fri., 7:15 p.m.
OXYDOL
WABC-CBS, N. Y.
(Dancer-Sample-Fitzgerald)

This one is strictly a carbon copy of hundreds of other shows in 15-minute segments comprising a singer, orch, guest, commercial. Jack Smith has a fair singing voice but a poor speaking tone that has a rasping quality. He should be confined to vocalizing such tunes as "You Belong to My Heart," "I Wish I Knew," and "Falling in Love," all done with good musical background from Earl Sheldon and his full-toned orch. Initial guests on first stanza heard last Tuesday (21) were the Golden Gate Quartet who delivered the oldie "Noah" in fine style. Each night a new guest, that's the plan.

This is one of four shows holding down the 7-7:30 niche on CBS for the soapmaker. One opposite the Smith stanza is "Vic and Sade," which is heard same time former is aired on midwest stations of same network. P&G hopes to garner a good rating with at least two of the programs and keep them after the first of the year when sponsor must make decision as to which shows to keep. However, the Smith stint is similar to the others in the quartet of stanzas. It's run of the mill stuff that bodes ill for the programming future of a medium whose life-blood is good programming. *Sten.*

RALPH SLATER
Producer: Herb Rice
30 Mins.; Thurs., 8:30 p.m.
Sustaining
KQV, Pittsburgh

Mutual web feels it has something for radio in Ralph Slater, hypnotist, but wants to make sure and perhaps iron out a few bugs before submitting it for network sponsorship. As a result, the chain has spotted Slater on its Pittsburgh outlet for four weekly shows to see what cooks.

Opener last Thursday (23) indicated that Mutual does have something in Slater. It also indicated that the bugs are numerous. Idea that this sort of thing is strictly visual has been knocked into a cocked hat by such air items as Edgar Bergen and ventriloquism, Dunninger, and shows like "Truth or Consequences." Slater's hypnotism pitch has multiple possibilities, biggest need right now seems to be a narrator who can give a better picture of what's going on.

Slater first introduces his people, finds out what their ambitions are and then pulls them back off-mike to place them under hypnosis in front of studio audience. With some he plants a post-hypnotic suggestion which brings laughs later in the show. On inaugural show, he had a boy with a fair voice who was an improved singer when hypnotized; a girl who sang like Sophie Tucker; another girl whose memory was sharpened so that she remembered incidents of her childhood quickly and a timid lady who went under and became a crack saleslady, peddling a duck to a friend. Whole program's a combination of a trick show, an amateur night and a scientific demonstration.

Maintaining the novelty will be a problem for Slater, since obviously same experiments can't be done week after week, it would grow monotonous. That'll be one of his chief stumbling blocks. He has to have a glib commentator, too, and his own patter needs some spark. First show was a little rough and Slater was apparently a little nervous, but the possibilities came through the loudspeaker. Four prominent Pittsburghers were observers and all attested to the fact over the air that as far as they could see, the subjects were sound asleep. *Cohen.*

"TEENTIMER SHOW"
With Eileen Barton, Dick Byron, Merita Helmis, Art Ford, Jerry Jerome orch
Writer: Jack Wilson
Producer: Joseph S. Mansfield
30 Mins.; Sat., 10 a.m.
CO-OP
WEAF-NBC, N. Y.

This one is billed as a new musical variety show and it has what most variety-type stanzas go in for: orch, singers, capsule plays, etc. As title indicates, it's built around teen agers; but from first program's content, faint effort is being made to help counteract juve delinquency.

Eileen Barton is billed as hostess of the canteen, and is well supported by Art Ford as emcee and Jerry Jerome's orch. Male vocalist for this program was Dick Byron, who crooned "I Wish I Knew" in a pleasant style. Miss Barton sang "Good, Good, Good," with her usual effervescence, followed by good orchestral arrangement of "Old Man River." Merita Helmis, consultant on teen agers fashions, is on hand each week to give the girls beauty hints.

Dramatic bit was a satire of high-school girl with a crush on her teacher—cute but over-played by the ebullient Miss Barton, who was trying too hard to sound like a female Henry Aldrich.

Subsequent programs will feature teen-age musical talent corralled from weekly contests being held in 11 large cities.

'Dr. Hopkins' Atomic Bomb'

Arnold Hartley, WOV (N. Y.) program director, wrote and produced another of his hard-hitting, fact-packed documentaries last week (22), this time exposing discrimination as expounded by Dr. Ernest M. Hopkins, the Dartmouth prexy. Titled "Dr. Hopkins' Atomic Bomb," the documentary indelibly stamped racial and religious discrimination as "the nighly explosive, destructive idea . . . prejudice, that is Dr. Hopkins' atomic bomb." Again, as in his previous stanzas, Hartley yanked out his surefire technique, piling up well-substantiated, irrefutable evidence, fact upon fact, in which the truth spoke for itself. With Hartley, facts speak louder than feelings. He's always serious and intense, yet never swayed by the fervor of emotion. The logic of his evidence is a powerful weapon to fight racial and religious discrimination, unfortunately, a sensitive subject on anybody's kilocycle, yet by facing it squarely and not side-stepping, Hartley placed it where it belonged—as the No. 1 danger to democracy.

Again Hartley and WOV demonstrated that you don't need production and fancy trappings when you have something to say and know how to say it. True, the Hopkins show, as with the four previous ones, boasted the fine talents of Martin Wolfson as narrator, but the fact remains that any small station in America, endowed with the same courage, would be in a position to make a like contribution to public service programming. *Rose.*

"THE F.B.I. IN PEACE AND WAR"
With Ken Williams, Grace Albert, Martin Blaine, Arnold Moss, Edith Arnold, Joan Alexander, Mandel Kramer, Ralph Belle, Paul McGrath, Walter Greaza, Arthur Vinton, Frank Reddick; Len Sterling, announcer
Writer: Frederick Collins
Producer-Director: Max Marcin
Music: Vladimir Selinsky
25 Mins.; Thurs., 8:30 p.m.
PROCTER & GAMBLE
WABC-CBS, N. Y.
(Biow)

After an eight-week summer layoff, "The F. B. I. in Peace and War" returned to the air over CBS last Thursday night (23), going into the 8:30 p.m. slot occupied during the summer by Eversharp's "Maisie." Latter, meanwhile, was placed on a sliding sked, being shifted to the 10:30 p.m. Wednesday segment for Aug. 22, 29 and Sept. 5, after which it will settle down the same evening at 9:30 o'clock.

Teeoff (23) of "F. B. I." was based as usual on Frederick Collins' book which carries same name as show, but name of radio adapter was kept a secret for an unexplainable reason. It shouldn't have been, since it happens to be a good, well-paced job. Yarn, of the cops-and-robbers variety, concerned a crooked bank prez who arranged a stickup of his own institution and got his just deserts in the end. It was done smoothly, with fully competent cast well directed.

Len Sterling did his P&G plug for Lava soap in good taste, and commercial for the nonce was written into the show's mood—tailormade to an audult audience—instead of sticking out like an undressed mike. *Cars.*

"THE LAND WE LIVE IN"
Writer: Kensinger Jones
Producer: Jack Sexton
Director: Ted Westcott
30 Mins.; Mon., 6:30 p.m.
UNION ELECTRIC CO.
KMOX, St. Louis
(Gardner)

A nostalgic yarn of the halcyon days in St. Louis when the burg wore the self-concocted tag of "The Carnival City of the New World" by virtue of the fall festivities held in the old Exposition Hall in the downtown district was the teeoff of the resumption of "The Land We Live In" weekly program. The 92d of the series was woven around Patrick Sarsfield Gilmore and his band of 100 tooters in the early 80s, when it was the greatest attraction ever to hit the town.

When the fall festivities idea was launched by civic biggies in 1884, it was decided that entertainment of the nth degree should be the piece de resistance. Gilmore and his band, then the outstander in the nation, was imported from Boston for the first session and so quickly became a fave that it was brought back for eight consecutive years. Gilmore's activities in St. Louis ceased only by his sudden death in the old Lindell hotel, then the swankiest in town.

Producer Jack Sexton whipped together a swell cast for the initialer, and Seth Griner composed an original untagged march for this program. He and the tooters socked over "Through the Years," "When Johnny Comes Marching Home," "My Favorite Regiment" and several other oldies. Kensinger Jones, the writer, came through with a swell story that ran the gamut from comedy to tragedy and held interest throughout. Narrator Del King handled his stint with confidence. Director Ted Westcott kept the action at a neat clip, and the absence of middle commercials enabled him to turn out a fine presentation.

Cast included teenagers as well as grownups, and the first of the series displayed careful preparation that resulted in a high in entertainment value. Resumption of the series shows that the surface has merely been scratched for more good story material of the early days in St. Louis. *Sahu.*

Washington—Sgt. Keith Jameson, former WMAL-American web announcer here, has been named chief announcer for the American Forces Network in Britain. He has been with the Army web for the past two years.

"JUST ENTERTAINMENT"
With Barry Wood, Bennett Sisters, Caesar Petrillo's orch
Writer: Ken Robinson
Director: Ted Robertson
30 Mins.; Tues., 9 p.m.
WRIGLEY CO.
WBBM-CBS, Chicago
(Meyerhoff)

When the war with Japan ended, Wrigley found itself with three service shows suddenly outdated by the swift change of events. Until something definite could be worked out in change of formats it was decided to experiment. This show represents one of those experiments and is a substitute, at least temporarily, for the "Service to the Front" stint, usually heard at this time.

With Barry Wood doubling as emcee and vocalist, the program has been produced in the usual orthodox manner of bridging the various numbers with talk. Ken Robinson's script was on the philosophical Pollyannish side with advice to the listeners to forget the past, live each day for itself, accept what tomorrow holds and do the best we can today.

Caesar Petrillo's 26-piece orchestra was the outstanding item of the show. Instrumentation is perfectly balanced for relaxed listening, the strings being given full play in most of the arrangements, a pleasant respite from most of the stuq heard on the air today. Band did "You're So Nice to Come Home To," "Maria Lynn," "My Gal Sal" and "Blue Skies," and Barry Wood contributed "June Is Bustin' Out All Over" and "There's No You," and teamed up with the Bennet Sisters for "What Makes the Sun Set" and "Embraceable You," with Bennetts satisfying the jive dialers with "Atchison, Topeko and Santa Fe." Wood held the show together with Robinson's words, and Ted Robertson's direction was okay. Commercials were kept down to a minimum and still stress that when materials are available Spearmint Gum will again be back on the market. *Morg.*

"RECONVERSION AND JOBS"
With William Hillman, Julius A. Krug
Producer: A. A. Schechter
15 Mins.; Mon.-Fri., 8:15 p.m.
Sustaining
WOR-MBS, N. Y.

Mutual did a good job getting to the air with an important reconversion show. Teeing off Mon. (27) at 8:15 p.m. on the net (subbing for "Now It Can Be Told") and by transcription over WOR, N. Y., at 11:30 that night, the program will be on nightly in the earlier slot over the entire net, including the N. Y. flagship.

William Hillman emcees the series out of Washington, and opener quite effectively projected the overall problem involved in reconversion through a top-drawer interview with J. A. ("Cap") Krug, chairman of the War Production Board. Latter certainly knows the score if anyone does, and did a good service helping to implant confidence in the ability of big industrty to get back to peacetime manufacture very soon. Skedded for future shows is a list of industrial big-shots from various fields of industry and commerce, like oil, rubber, publishing, marketing, etc.

Two questions were left in listener's mind. Is labor, which concededly was needed as partner during the war, going to be taken in on this large-scale peace planning? And, are the industrial execs going to talk in generalities or get down to specific details on how many jobs they're ready to give, to whom and where? If both these questions are answered in the positive, as the format unfolds, the show'll be worth a lot. If not, this one—and others like it coming to the air—will have its ears pinned back by returnees who want jobs, not fancy talk. *Cars.*

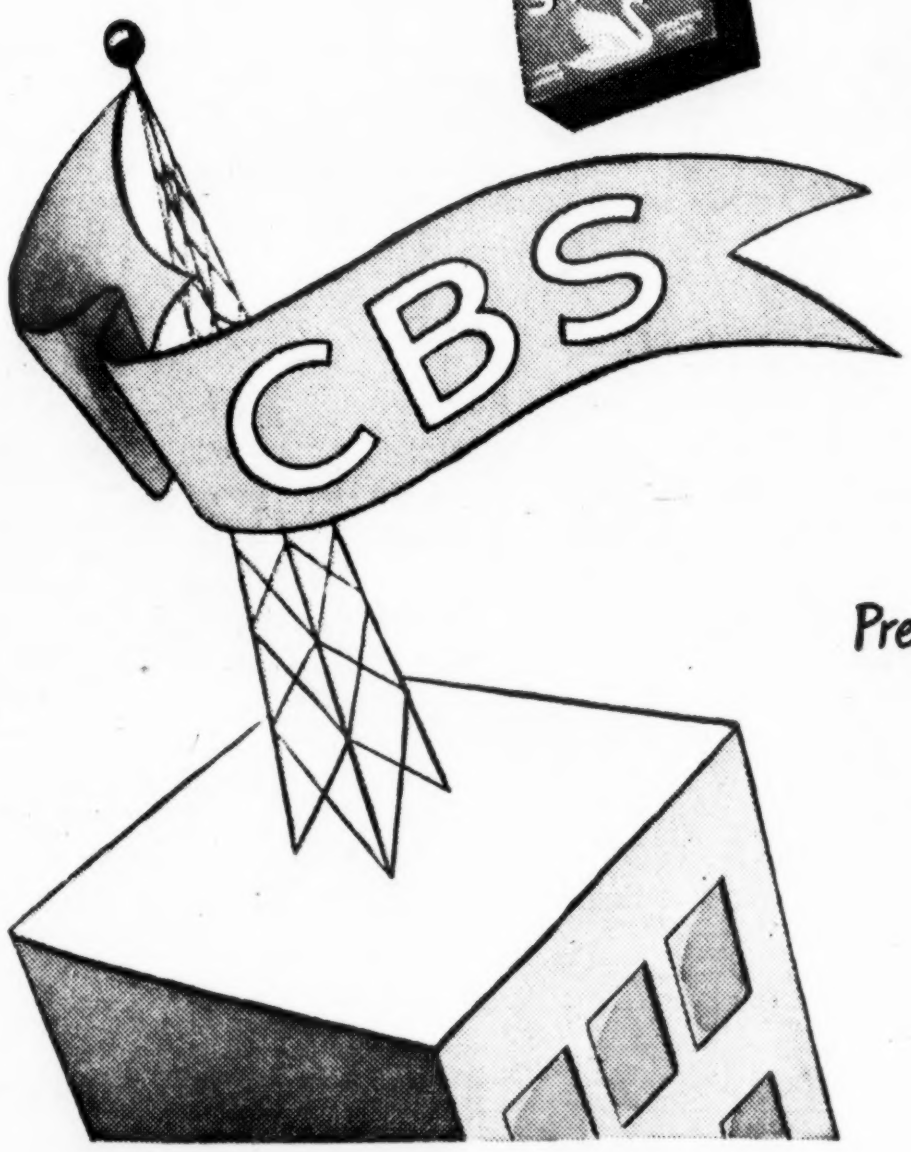
"OVERSEAS REPORT"
With Don Bell, Paul Manning, Arthur Mann, Russell O'Brien, Jack Percival, Shirley Mydans, David Bogslav
Producer: John Thornton
15 Mins.; Tues., 10:15 p.m.
Sustaining
WOR-Mutual, N. Y.

Mutual has inaugurated an improved departure from the typical "go ahead Manila" network re-

(Continued on page 36)

Now! Swan brings a Big, Bright Star with a swell new show over CBS Monday nights

COMEDY QUEEN JOAN DAVIS



It's one of the most Swanderful half hours of HA-Happiness on the air!

A truly great show! Starring Joan Davis at her delightfullest. And featuring . . .

. . . Singer Andy Russell who's going right to America's heart!

. . . Harry Von Zell, master-mixer of commercials and comedy!

. . . And all America for an enthusiastic audience!

Tune in: The Joan Davis Show, CBS, Monday Nights.

Presented by the makers of

SWAN
Floating Soap

Welcome, Joan, to our Happy CBS Family!

This is CBS...the Columbia Broadcasting System

Big boost for "SCANDALS" via Joan Davis' CBS Air Show!...

LAWYERS-ENGINEERS' FIELD DAY

$92,253,767 Billings for 4 Networks In 6 Months, 2% Increase Over 1944

At the half-way mark, estimated gross time sales for the four major networks for 1945 added up to $92,253,767, representing a 2% boost over the $93,043,274 racked up during first six months in 1944. CBS' cumulative total of $33,453,274 is a 1% decrease over the '44 figure, while Mutual's $8,946,324 is 9% under. ABC (Blue) at the half-way mark was 13% ahead of last year and NBC 3% ahead.

Estimated billings for June totaled $15,256,929, a 1% hike over the same month last year. CBS and NBC were ahead of last year, while ABC nosedived 5%. Mutual was 3% under.

NETWORK GROSS TIME SALES

(Estimated)

FOR JUNE

	1945	1944	
ABC (Blue)	$3,023,475	$3,164,928	—5
Columbia	5,423,842	5,243,682	+4
Mutual	1,472,974	1,521,804	—3
NBC	5,336,638	5,229,637	+2
	$15,256,929	$15,160,051	+1

FOR FIRST SIX MONTHS

	1945	1944	
ABC (Blue)	$20,819,342	$18,437,884	+13
Columbia	33,453,274	33,524,794	—1
Mutual	8,946,324	9,895,761	—9
NBC	32,034,827	31,185,200	+3
	$95,253,767	$93,043,639	+2

GI Wants Jobs, Not Chit-Chat, Junketing Radio Execs Discover

By ABEL GREEN

Berlin, Aug. 28.

Radiowise, the European junket of U. S. ether execs is paying off. The group on tour is learning a number of important facts, two of which are outstanding: 1) what the soldier wants and expects from the radio at home; 2) what our radio and general entertainment job is over here.

First, for the homefront. The GI wants to know what job awaits him. Lesson from observing and listening to him is—no hogwash, please; no pretty speeches; no propaganda—they've heard too much of BBC, the OWI's objective reporting, the Armed Forces Network, and they don't want to be shouted at, exhorted, or *told* what to do—they've had enough of that too. Advice, yes. And facts, mostly about jobs.

And about Germany, here is a new rule of thumb and an important one: "A bored Germany is a dangerous Germany." Now that doesn't mean let's get soft and feed 'em lollypops for breakfast. But it does mean we've got to entertain the Germans to some extent, help bridge the tedium of utter defeat and winter ills.

The entertainment program cues efforts of newsreel and feature film people as well as of radio. It extends to the need for using every type of German entertainer, as long as they're not Nazis.

The British are not as sensitive about German circus performers, whom they're using in Hamburg, as the American are. Americans favored adopting Mike Todd's ideas about circuses and carnivals, but found that most of the performers repatriated from Denmark and Switzerland were suspected of being Nazis.

Radio Helped Victory

As radio toppers go further east from Paris to Rheims, to Luxembourg, to Hamburg, Berlin and Frankfurt, it's amazing to see how radio helped coordinate final victory, and furthermore what important postwar job radio has. Radio has to reeducate Nazis into democractic ways; indoctrinate displaced persons as well as the occupation Army; and, third, uplift morale of our estimated 400,000 occupation Army.

Constant crises involving threats to Radio Luxembourg were reviewed by Col. Sam Rosenbaum, commandant. He was formerly a Philadelphia radio topper.

Col. Rosenbaum's intelligent propaganda radio operations are continuing to broadcast in seven different languages to educate Germans that our way of life is the best way. Rosenbaum has expert staffers who intelligently coordinate news with OWI, Armed Forces Network and Psychological Warfare Division, now known as International Control Division of U. S. Forces, European Theatre.

Col. William S. Paley, Rosenbaum, and Adrian Murphy (ex CBS) plus other seasoned radioites hold daily sessions, planning the multilingual job of conditioning the listeners to radio from Lux.

United Nations' Info Service's Postwar Femme Show as Daytime Serial

A postwar femme-angled show, titled "Letters to Women," is to be offered by the United Nations' Information Service to commercial ad agencies for sponsorship as a daytime serial.

Stanza, written by Ethel Deckelman, shows the role of women of various United Nations, including the U.S.A., in the war and during the reconstruction period.

Seven of the shows have already been aired by shortwave to Latin America by CBS, and all are in the package to be offered. Included among those done by Miss Deckelman to date are two dealing with the role of women in war and postwar activities in this country, and one each on France, Italy, China, Holland, Russia, and displaced persons in Germany.

N. Y. Politicos Lining Up Moola for Air Time

Bidding for air time has started for coming New York mayoralty campign in the fall, and WJZ, ABC (Blue) outlet, has already made known its intention to clear time for political parties recognized by local Board of Elections.

Robert I. Garver, WJZ sales manager, has thus far received inquiries for weekday evening slots from the Liberal Party and American Labor Party, and a lot more business than usual is anticipated on the contest. Ken Farnsworth is salesman assigned to campaign sales.

SINATRA, LEVY SPLITTING

Frank Sinatra and Al Levy are working out a split of their past association, which may be completed by today (Wed.). Levy is said to be arranging a deal whereby he will join the Dick Dorso office in N. Y. He represented Sinatra for radio only during the past two years or so.

Both principals are currently on the Coast.

IN DEMAND ON NEW FM RULES

Washington, Aug. 28.

FCC last Friday (24) okayed the policy for FM that toppers insisted it had to have to get a good start in life, but one significant aspect in the revised summary of rules and regulations is the feeling among many in Washington that it all adds up to a field day for engineers and lawyers. They're the boys, it's conceded, who will do most of the handsprings and rake in the coin in the industry's bid to straighten out a morass of confusion.

The Commission gave FM full approval to duplicate standard broadcast programs without any limits. This opens the way to the creation of FM webs to deliver simultaneously the popular network shows, and also permits individual stations to feed programs into FM and AM mikes at the same time.

Radio people have consistently argued that the best way to encourage the public to buy FM sets and so make a quick market for FM broadcasting was to put the most popular shows out over the new medium. Up to last Friday the Commission had a policy which called for at least two hours daily of independent programming on FM stations operated by AM licensees.

There was one dissent to the new policy—Commissioner Clifford J. Durr, who also broke with the other commissioners on another at the 10 proposed rules and regulations for FM. Commission switched its prior stand of holding back 20 channels for late newcomers in the business and threw all the available commercial channels into the grab bag at once.

Rules Set Forth

The 10 rules, which will enable licensees, manufacturers, and applicants to proceed without delay with their FM development now that they know where they stand:

1. In the populous northeastern section of the country, the Commission will increase the number of channels originally allocated to commercial FM from 70 to 80. This will be done by taking over two megacycles, between 106 and 108 mc, originally earmarked for facsimile, which is still allocated other space in the spectrum. However, these channels will continue available for facsimile in the remainder of the country which will have the original 70 channels for FM.

The northeastern areas will have 60 channels for metropolitan stations having about 20,000 watt power and 500-foot antennae. In addition, there will be 20 channels for Community stations, with the main studio located in the center of the city served and limited to 250 watts power and a 250-foot antenna. In every instance, northeastern cities will get at least as many metropolitan FM stations as there are existing stations, and in many communities there will be as many as 100% more stations.

For example, Washington, which has six stations of all types, might get as many as 12 FM stations. New York City, which has 13 AM outlets, would rate 20 metropolitan FM channels and, in addition, Brooklyn, which has three of the present 13 stations, would be eligible for community stations.

2. All FM stations will be licensed for unlimited time operation and initially will be required to operate a minimum of six hours a day.

3. No rules or regulations are being adopted at this time concerning program duplication.

4. No person may own more than one FM station in the same community. No person may own more than one station anywhere, except upon proper showing. In no case may he own more than six.

5. No rule is being adopted regarding ownership of FM stations by present AM licensees.

6. The chain rules will apply to FM.

7. Sharing of antenna sites will be required under certain conditions. Purpose of this will be to prevent the fact of a limited number of good

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Fat 10% Plum Coming to Members Of AFRA in Retroactive Pay Hike

Big hunks of moola are coming the way of members of the American Federation of Radio Artists as a result of the Government's ditching of the "Little Steel" formula.

Under 46 contracts already negotiated by AFRA on behalf of its members employed by nets and key stations throughout the country, every member covered by the pacts will get a 10% hike retroactive to Nov. 1, 1944.

President Truman announced last week that the "Little Steel" formula has been abolished, making it possible for employers to grant wage increases in instances where such raises will not affect consumers' price controls.

Under its contracts for both commercial shows and sustainers, AFRA had obtained the agreement of the nets and producers involved to a 10% increase. The raise, however, has been held up by the inability of the National Labor Relations Board to approve the increase. Now such approval is in the process of coming through.

Just how much the back pay will aggregate is anybody's guess, and George Heller, exec secretary of AFRA, said he could not possibly make an estimate.

In some instances, however, it may amount to as much as several thousand dollars for individual radio actors, announcers and other AFRA members.

Not Even a Banana?

Brainboys Len Mackenzie and Garth Montgomery are the composers of the undisputed No. 1 singing commercial, "Chiquita Banana." Before their plug hit the air United Fruit's billing at B B D & O was approximately $300,000 annually. Since "Chiquita's" success, now on about 75 stations, client's billing has jumped to approximately $1,500,000.

It's reported that Mackenzie and Montgomery got $2 for "Chiquita," in addition, of course, to their regular salaries.

26 New Shows On WNEW Sked

One of the most ambitious programming skeds for an indie will be undertaken by New York's WNEW, starting week of Sept. 16, with 26 new shows for the fall semester, upping the talent costs approximately $5,000 per week. Minimum run for each series will be 13 weeks.

Formats include nine dramatic series, six variety, seven chatter and four musical. Talent signed up for the venture range from top actresses as femcees, to critics and authors. Among them are: Ruth Chatterton, A. P. Peck, managing editor of Scientific American; Joseph Nathan Kane, Burns Mantle, Selwyn James, Joe Franklin, Manuel Komroff, Louis Biancolli, music editor of N. Y. World-Telegram; Gregory Abbott and David X. Manners.

Programs' titles, which indicate series content, will be: "It's a Crime!," "American Negro Theatre," "I'll Take Romance," "Washington Predicts," "History of the Metropolitan," "Record Collectors' Exchange," "Story of a Band," "Balancing the Books," "Coming Attractions," "The Perfect Program," "Mr. Words and Mr. Music," "Movie Music," "Side Street America," "Assignment On Broadway," "High School Hour," "New York and a New World," "Crime On Our Hands," "Take My Word," "History of the Movies," "Your Home Tomorrow," "Off the Beaten Path," "The Newspaper Game," "Candles In the Dark."

Two new writers and an announcer have been added to the staff to handle the heavy program traffic: Mort Green, freelancer and scripter of NBC's "Men At Sea"; William Cass, formerly with WBBM, Chicago, and spieler Bob Menefee, formerly with CBS.

Jo Ranson, public relations director, pointed out that several promotional tie-ups were being planned with the Met. Opera, schools' music depts., book stores, home appliances dealers, film division of Museum of Modern Art, etc.

It Can Be Told on MBS Via New Format, Title

Mutual has compromised on its nixing of the "Now It Can Be Told" type of show. Ruled off the air as no longer of interest, after show was built as a cross-the-board, 15-minute stanza by Dan Seymour, Judson Phillips and Anthony M. Leader, MBS has now agreed to use a similar format, but under a different title, as a half-hour show weekly. New one, titled "The Whisper Men," preems next Sat. night (1).

"Whisper" is based on Phillips' Liberty mag stories about a crusading radio commentator who's out to expose fascist and Nazi elements still trying to work postwar. Show will still use much of the "Told" material, but it will all be fictionized.

Mutual's compromise seemed ready to pay off. One agency was hot after it on behalf of a sponsor as soon as word about "Whisper" got around.

Army Taking Over AFRS on Coast

Hollywood, Aug. 28.

Reconversion of Armed Forces Radio Service from a reserve Army-Navy operation to a permanent adjunct of the regular Army is in the process of being activated. Command of the unit, which has turned out recorded programs for GI's overseas, passes from Col. Tom Lewis, former radio director of Young & Rubicam, to a West Point officer to be assigned by Gen. George C. Marshall. Other reserve officers at the post will also be supplanted by regular Army and Navy personnel.

Period of transition and date of takeover are still in the discussion stage but plans are being formulated for the redeployment of personnel to AFRS. Present strength at the post is 55 officers and 149 enlisted men.

Released last week under the Army's "over 38" order were Cpl. Bill Morrow, former writer for Jack Benny; Sgt. Ed Merrill, onetime account exec with Young & Rubicam; Pfc. Urban Lynch, former radio and field engineer for NBC; Sgt. Earl Lawrence, ex-arranger for Alfred Wallenstein; Sgt. Marvin Fisher, former radio gag writer, and Cpl. David Tamkin, quondam film studio music arranger. Previously released by AFRS were Melvin Angle, former director of news and special events; Sgt. Will Voeller, onetime executive assistant to Adolph Zukor at Paramount; Sgt. Bill Card, former NBC assistant program director; Sgt. Michael Perriere, former violinist and conductor, Sgt. John Rider, former radio exec with the Biow agency, and Pvt. Robert E. Lee, radio writer.

Capt. Harmon O. Nelson, onetime with MCA, checked in at AFRS for temporary duty after 21 months in the South Pacific.

Martha Tilton to Philco

Martha Tilton will be femme vocalist on the fall Philco "Hall of Fame" stanza starting Oct. 7. She succeeds Georgia Gibbs.

Show continues in half-hour format with Paul Whiteman and orch, and a name guest star policy each week. Production staff of Hutchins ad agency, which handles show, includes Pearson Mapes, Lou Quinn, Charles Speer and Ed Saulpaugh. Jane Kalmus will handle flack chores on the stanza.

Map Radio Format For Victory Drive

Radio plans have been completed for the Victory Loan drive, which will open Monday, Oct. 29, with a new format worked out for the "Treasury Salutes" that will highlight the campaign.

"Salutes" will emphasize the ex-serviceman's rehabilitation and return to normal living, instead of dealing with frontline battle experiences of the GI. Scripters for that series will include Hector Chevigny, Richard Dana, G. Worthington Post, Donald Agger, Wilbur Sedman Todman, Ira Marion, and Howard Connell.

In addition, the radio section of the Treasury's war finance section has planned the usual spot announcement for local stations, musical albums including a number of specially composed songs, interviews with Hollywood stars and other personalities, sports platters, and special shows for women, children, and other sections of the population.

THERE'S A PEACE ON

Philadelphia, Aug. 28.

Sports commentators who broadcast the Army-Navy game on Dec. 1 from the Municpal Stadium will do so in comfort.

City Council has been asked by Mayor Bernard Samuel for $35,000 to fix the heating and seating facilities in the radio booths and press boxes.

Maggi McNellis Going Co-op on NBC; Local, Too

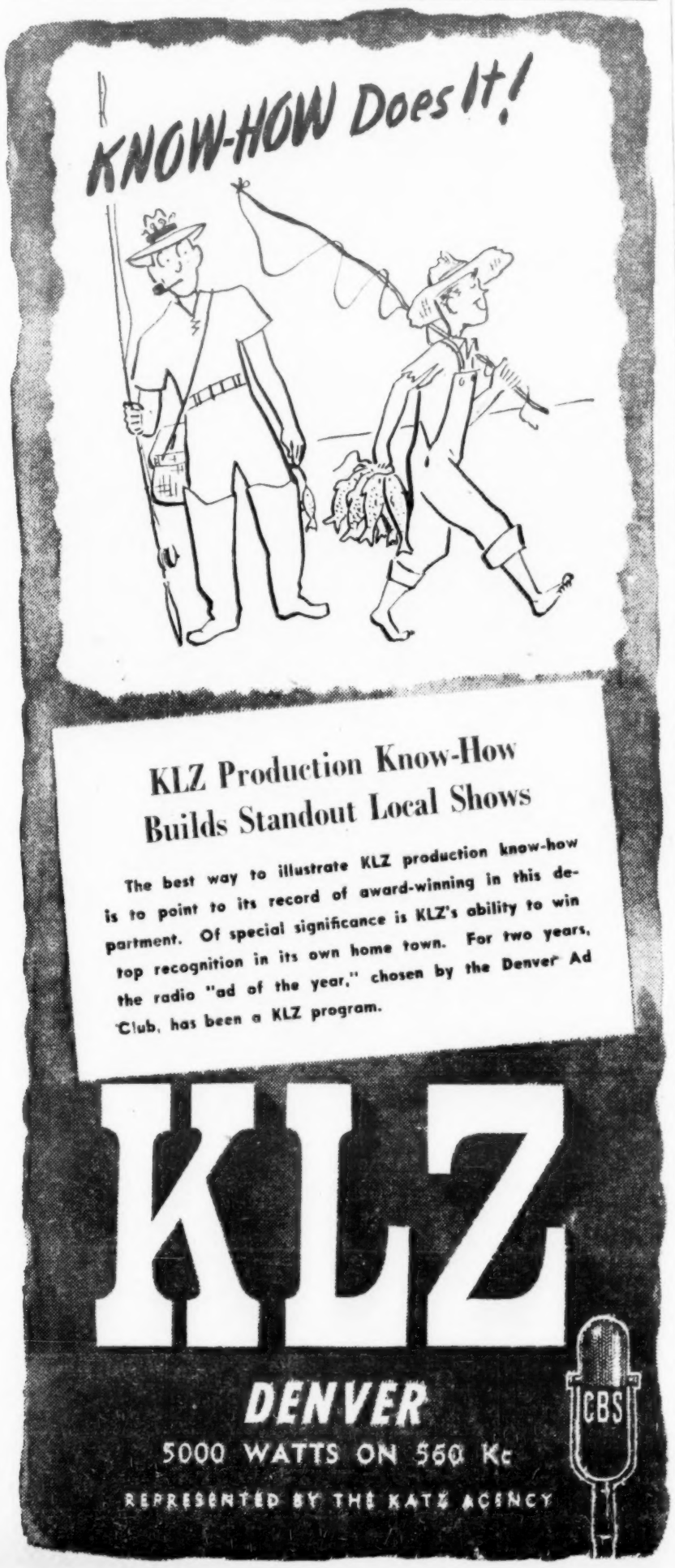
Maggi McNellis, currently heard cross the board over WEAF, will be offered for co-op sponsorship over NBC beginning the early part of October. Air time for the web show will follow 15 minutes after New York program, 12:45-1 p.m., also across the board.

Because of contractual commitments with sponsors on WEAF show, web venture will have to be totally separate, even as far as program's scripting is concerned. Herb Sheldon, announcer, and Ross Filion, director, both on Miss McNellis' WEAF program, will be contracted for the web series. William Morris office is handling negotiations.

Court Reserves Decish On Noble Motion Vs. Flamm

The Donald Flamm-Edward J. Noble dispute over the sale of the N. Y indie WMCA in 1941 flared again in the New York State Supreme Court last week (23) when the court reserved decision on a motion by Noble who wants Flamm examined before trial.

Flamm had brought suit for rescinding the sale of the station to Noble which, he alleged, was accomplished under duress. Flamm seeks to recover $975,000 from Noble, and the latter has filed a $1,000,000 countersuit, charging Flamm with libel.



No Web Layoffs

Continued from page 25

of television; Lt. Frank B. Falknor, general manager of the CBS-owned KMOX.

Executive personnel still in service, but expected back at CBS, include, in addition to prexy William S. Paley, Adrian Murphy, exec director of video; Davidson Taylor, exec director of broadcasts; Gerald Maulsby, assistant to broadcasts director; Leonard Hole, manager of tele operations; Kenneth Yourd, assistant director of Washington office; A. B. Chamberlain, chief engineer in general engineering dept.; Gilson B. Gray, commercial editor of editing and copywright dept.

The Story at NBC

NBC has approximately 570 employees in the service. To date, nine have returned to their jobs: Kenneth John Arber; Thomas Knode, assistant manager of press; Lloyd Yoder, manager of the Denver office; Robert Hoffman of radio reporting division; Thomas Prout; Stephen Varley; John La Touche, national communications supervisor; George Maynard, asst. production manager; A. Burke Crotty, WNBT's special events director.

Thirteen NBC men were killed in action: Capt. Rowland Hazard, Lt. Aaron Williams, Lt. Lewis Utley, war correspondent Tom Treanor, Lt. Val Kalligeros, Leon Szetela, Lt. Bernard J. Eberhardt, Pvt. Lowell Woodbury, Pfc. Charles Moncrief, John Fraser, Howard G. Roberts, Maurice Boyd, sales manager of Chi office; Ben Byers. Two still listed as missing in action include Ross Alexander and Frederick Schweiker.

Among NBC's administrative personnel in the service are: Lt. William E. Webb, manager of sales promotion; Lt. Col. Hugh M. Beville, research manager; Lt. (jg) Stockton Helffrich, continuity acceptance manager; Pfc. Paul Rittenhouse, guest relations manager; Lt. Theodore Thompson, guest relations manager; Major Fernand Auberjonois, French section chief of international division; S 1/c Frank W. Nesbitt, supervisor of foreign language.

Also Lt. Col. Charles Wall, program business manager; T/Sgt. Thomas Rishworth, public service director; Major Ashton Dunn, personnel manager; Capt. Clarence Alexander, manager of television studio operations; Lt. Noran Kersta, video manager; Major Warren Wade, tele production manager; Major Maurice Boyd, Chicago local sales manager; Lt. Comdr. Floyd Van Etten, Chicago traffic supervisor; Pvt. Robert Hendricks, Hollywood guest relations mgr.; Lt. Comdr. Don R. Thompson, special events supervisor; Lt. Robert Schuetz, Hollywood electrical transcription service manager; Capt. Robert McAndrews, promotion mgr. of western div.; Lt. Comdr. Curtis Peck, chief engineer of San Francisco office; Lt. Albert Johnson, chief engineer of Washington office.

160 from ABC

ABC (Blue) has 160 in service at present time. Todate, seven men have returned to posts: John Brooke, manager of spot sales; Roy W. Hall; Gene Hamilton; Richard Krieg; Joseph Spagnola, office service supervisor; J. Clinton Stanley, production supervisor of Chi office, and Fred Kasper.

ABC administrative personnel still in service: George M. Benson, eastern sales manager; Fred M. Thrower, Jr., veepee in charge of sales; Ernest Lee Jahncke, Jr., asst. web manager; Howard Nussbaum, assistant production manager; John Hoagland, assistant eastern sales manager; David Gilbert, assistant traffice supervisor; George Olenslager, manager of information dept.; Anthony J. Koelker, Chi publicity manager; James L. Stirton, central div. program manager; Karl R. Sutphin, sales promotion supervisor; Hollywood: David Lasley, promotion and advertising manager, and Kevin Sweeney, sales promotion manager.

Mutual, which prewar had not reached network personnel proportions per se, with the 274 affiliated stations operating independently, even so far as programs originating from key stations, has the smallest number of men in the service: 4. They include: Lt. (j.g.) John Mitchell, Pfc. Clifford A. Frohnhoefer, Pvt. Walter Stein, Cpl. Edward Grohs and Pvt. Don Pontius, midwestern sales supervisor of Chi office. John Overall, formerly in the service, has returned to MBS as an account executive: None of the web's personnel has been killed or listed as missing in action.

Adult-Slanted 'Dick Tracy' Eyed by Sweets Via ABC

"Dick Tracy," up to now a strip kid show, may go big time, expanding into a half-hour program on Saturday nights, while retaining weekday strip slanted towards juves. Sweets Co., major sponsor of the 15-minute strip show, contemplating taking on sponsorship of the half-hour weekend shot in the 7:30 p.m. ABC (Blue) slot, last week had an audition record cut by the net.

ABC will handle the new show themselves and plans to keep Saturday night stanza independent of the strip in plot. Same characters that appear in comic strip and are considered too gamey for kiddies will be used to attract elders. If new show jells, Sweet Co. will pull out of strip sponsorship entirely, which may then go all co-op. Firm now pays bills three times a week with program running co-op rest of week. Audition record was cut by ABC staffer Mitch Grayson.

Field Day on FM

Continued from page 31

antenna sites in a community crowding anybody out of the field.

8. No rule is being adopted regarding booster stations but applications will be considered on their merit.

9. The Commission does not propose to reserve any FM channels from assignment at the present time.

10. FM stations will be permitted to transmit simplex facsimile (images only, without sound) during the hours not required to be devoted to FM aural broadcasting. Provision will be made for experimentation with multiplex transmissions of facsimile and aural broadcasting.

Points 5 and 9 are liable to run the Commission into charges that it is fostering a monopoly and giving everything to present AM licensees, without proper provision for newcomers in broadcasting.

Durr's Dissent

In his dissent on the program duplication rule, Durr wrote in part:

"The value of frequency modulation does not lie solely in its superior fidelity and greater freedom from static and interference. Of equal, if not greater, importance are the new spaces which it opens up in the broadcasting spectrum and the opportunities thereby afforded of providing the public with a wider range of program choice.

"Because of the failure of the Commission to require any independent programming of FM stations, I am very much afraid that many AM licensees who are now operating AM stations will be inclined to regard their FM licenses primarily as insurance policies protecting their AM operations against the risks of technological development, with the result that, for several years at least, the listening public will receive little more than the same program traffic carried over improved highways. The use of two radio channels for only one program service is not only a waste of frequencies but will retard the development of FM broadcasting."

Durr said that, by refusing to hold back some channels for the future, men now in the armed services would lose the opportunity to obtain licenses.

Watertown—The Brockway Co., Watertown, N. Y., owners of WWNY, has a new general manager of all radio properties. He is Louis Saiff, Jr., 39, for the past years commercial manager of the station.

WMCA'S SHOWCASE FOR TYRO SINGERS

Half-hour or full hour across-the-board showcase for professional-bent singers is in the formative stages at WMCA (N. Y.), with Charles Stark, gen'l sales manager, and Charles Wilshin, program director, working on a format which is expected to bow in early November. If evening time can be cleared, that's where program will be spotted, otherwise it'll go on in afternoon.

Idea of format is to present four new singers (two male, two female) on a one or two-shot basis, and have board of judges and listening audience decide whether or not they stay on.

Series was inspired by the fact that agents handling listenable talent either are financially out of reach or look down the nose at the idea of having talent appear on indies only. Stark and Wilshin pointed out that they're not interested in finding another Dinah Shore or a Bing Crosby, "but just want to give the kids a break."

"Many of these kids can't get an agent because they haven't had enough professional experience. WMCA's facilities will give them the opportunity, if they have the material to work on," they said. "If the singers, after proving themselves, want to take off for more lucrative fields, we'll be there to see them off."

Jerry Sears and his orch are set for the series.

Cleveland.—In honor of the return of Bob Feller to his pitching duties with the Indians, WGAR cancelled all of its Friday (24) night commercials to broadcast Feller's 1945 mound debut against Detroit. Sherwin-Williams sponsored, bringing Jack Graney from WHK to the sports mike.

When it's time to speed merchandise across the country, time buyers turn to Weed & Company for aid in locating good times on good stations. Weed men are thus able to "highball" a train of contracts into the hands of Weed-represented stations.

WEED AND COMPANY
RADIO STATION REPRESENTATIVES
NEW YORK BOSTON CHICAGO
DETROIT SAN FRANCISCO HOLLYWOOD

NOW IN LARGER QUARTERS
To Give Our Clients Even Better Service
DAVID O. ALBER ASSOCIATES
INCORPORATED
654 MADISON AVENUE
NEW YORK CITY
RHinelander 4-1681
National Radio Publicity and Exploitation
Hollywood Office Remains at 6253 Hollywood Boulevard

Five years Better than we *were*

Perhaps no industry in the world converted for war as quickly as did radio. And perhaps no industry has matured as greatly under the stress and strain of war as has radio, and WOR.

For, months before Warsaw and the tragedy of Pearl Harbor, radio, and WOR, saw reflected in the sensitive mirror of sound a few of the vast changes with which it would have to contend during the months and years to come.

Under the impact of the first war it ever had to face, WOR began to discover resources it never knew it had. In the brief space of a few months WOR grew almost unconsciously more expert in the use of its own medium. It soon realized that programs and time and the very timbre of the human voice could be trimmed, paced and modulated to do unexpected and surprisingly powerful things.

In the light of WOR's role as an increasingly important and valuable weapon of war, commercial problems were only secondary. But there *were* problems. The split-second changes that affected WOR's sponsored shows, taught the station to reprogram and replace with the speed of a finger-snap. Many of the replacements were advertisers new to radio and they laid their collective problem of proper time selection, program building and slanting, and the *major* burden of their promotion, in view of limited paper stocks, in WOR's lap.

WOR met its commercial problems with caution, but no delay. Program formulas which had worked in the past were speedily discarded for the present—and perhaps forever. New approaches to a public stunned by war had to be made quickly and economically.

How WOR succeeded, and how well, is vividly described in numerous success stories, and in the phenomenal growth of companies which once measured their sales in terms of two and three neighborhood deliveries.

It is little wonder then, that WOR today is five years better than it ever was. For WOR has not only grown in experience, as it inevitably would, but in the war-spurred elasticity, speed and profitable ingenuity, with which it can more skillfully use the powerful medium of radio to meet the great and ever-changing needs of millions of people in one of the greatest listening territories on the Eastern Seaboard.

If we were an advertiser reconverting to meet peacetime demands, or the maker of a war product facing the threat of established-brand return, we'd give more than casual thought to WOR, a great American station which has grown wise, in both war and peace, in the subtle art of making people do and say things promptly and economically.

that power-full station **WOR** *MUTUAL*

at 1440 Broadway, in New York

From the Production Centres

IN NEW YORK CITY . . .

Lesley Woods relinquishing seven regular air assignments for the juicy ingenue-lead role in the Carly Wharton-Martin Gabel production of Irwin Shaw's "The Assassin"....Chuck Webster, ex-Detroit actor, has running parts on "Backstage Wife," "Evelyn Winter" and "Abbott Mysteries" after only six months in New York....Ray Jones, local exec-sec of AFRA in Chicago, back home after New York visit....Art Carney, still on crutches from wounds received in the Normandy invasion, already clicking as an actor, although not yet out of uniform....Frank Parker and Kay Lorraine co-star in a new recorded series produced by Bernie Tobakin, formerly of the Ziv office.

Singer Jane Harvey trying to obtain release from General Amusement Corp. management contract....Frank Sinatra still looking for a femme vocalist for his fall series for Old Gold. He's due ease Oct. 1 and will remain 10 weeks, with a stage date at the Paramount....Cecil Brown terminating his Bayuk sponsorship and going cooperative on Mutual....Music Corp. offered Lawrence Tibbett a date in the Waldorf's Wedgewood Room, but he nixed it... Lester O'Keefe draws the production chore on the Helen Hayes (J.W.T.) show....Viola Burns doing the directing on the repeat broadcast of "A Woman's Life" for Y&R....Alan Young chairmaning committee setting up memorial fund toward education of children of the late Arthur Elmer. Committee, welcoming contribs, includes Ed Begley, Lee Brody, Frank Cooper, Bud Collier, Sid Garfield, Mitchell Grayson, David Kerman, Jerry Devine, Cpl. Richard Pack, Ted Osborne, Adelaide Klein.

Barry Fitzgerald show for Ballantine on NBC set for Oct. 16 preem.... Looks like Al Durante goes in permanently as J. Walter Thompson radio press chief, with his comeuppance cueing lots of trade satisfaction.... Sydney Moseley off for Sweden on the Drotningholm. . . .Martin Begley, Alexander Scourby and Frank Behrens added to respective casts of "The Romance of Helen Trent," "Our Gal Sunday" and "Lorenzo Jones"....Janet DeGore, Alice Yourman and Ben Cooper new trio on "Front Page Farrell."

Joe Moran, associate director in the Y&R radio dept., who got his start in radio by winning a flock of air contests, elated last week upon his return from a Fire Island vacation when his eight-year-old son Tony copped prize in a contest....Latest addition to the writing staff of ABC's (Blue) newsroom is James R. (Dick) Brite, formerly news editor of WIOD, Miami. Brite was also news writer at WLW in Cincinnati.... Lester Wolff has resigned as radio director of the Winer ad agency to open his own offices....Mervin Clough, member of ABC's (Blue) newsroom staff in Chicago and New York for the past 18 months, resigns on Sept. 1 to accept a position as associate editor of the Wisconsin Farmer and Agriculturist, semi-weekly, published in Racine....Herb Leder, producer-director of Benton & Bowles, back after two-week vacash at Monticello....Fenton Productions packaging Mme. Olga Samaroff Stokowski a la Damrosch, but commercialwise. Jo Lyons, who wrote the Samaroff WRGB (Schenectady) stint, being sought as writer for it....Maurice Hart, WNEW producer, at home mending after siege of pneumonia....Ida Lupino, Warner star, appears on "Cavalcade of America," NBC Sept. 17.

Owen Jordan, who recently renewed acting role of Terry in "Terry and the Pirates," has had bookings also on "Calling All Detectives," "Men of Vision," and "C.M.H."....Gilbert Mack, formerly of the "Bell for Adano" Broadway cast, in radio now, has been booked for series of appearances on CBS' "Grand Central Station"....WHN recently took a poll of listeners to determine whether they'd like to hear nutrition program in the evening, and 300 to 1 were in favor, so "Living Should Be Fun" goes in p.m. twice weekly in addition to across-board daytime spots.

A terrific rating has been piled up by OWI in Sweden. A Gallup poll just completed in that country shows that 33% of the country's population —not just Sweden's radio set owners—say they listen to the Swedish language broadcasts beamed by OWI in N.Y. and relayed to Sweden over BBC transmitters....Stanley H. Silverman, chief of OWI overseas branch special events section, has resigned. On Sept. 10 he joins the publicity staff of Edward L. Bernays with the rank of "associate"....Robert Massell, former engineer, European war correspondent for ABC (Blue), on way back home, due this week....Sandy Bickart, radio actor, leaving for Coast Sept. 15 to do a picture for Warners. While there he will also air in "Dr. Christian" and announce Lucky Strike show.

As soon as Robert D. Swezey, veepee and general manager of MBS, gets back from Europe, prexy Ed Kobak will call a meeting of the board of directors... Sept. 1 will mark the 10,000th sportscasting hour on WHN for sportspielers Red Barber and Connie Desmond....Radio personalities banding together in the fight to end Jim Crowism in big league baseball by lending their names to the End Jim Crow In Baseball Committee. Participating with committee are Mrs. Eleanor Roosevelt, William O'Dwyer, Libby Holman.

Anthony M. Leader will direct the new "House of Mystery" thirty-minuter when it comes to the air as a Saturday noon, General Foods-sponsored whodunit over Mutual.

When the "Breakfast Club" airs from New York the week of Sept. 3, the entire gang will put on a special show in Trenton, N. J., on Thursday night (6) in honor of Johnny Thompson, featured singer on the program, whose home town it is....Sportscaster-commentator Al Helfer and his wife, pianist-singer Ramona, auditioning a package script show for a prospective sponsor tomorrow (30), with locale of show set in the Helfer home and guest-star acquaintances of the husband-wife duo dropping in for a visit.

IN CHICAGO . . .

ABC's "Breakfast Club" may move to New York after all if present arrangements are carried out....Frank Korch, formerly with WBBM and a discharged vet, has joined the WGN newsroom staff....Red Fogle may do an early morning stint for WBBM. Program will be hillbilly format.... Art Van Harvey, Kay Miller and Boris Aplon have been added to the cast of Tina and Tim....Angelina Orr, enroute to Hollywood for a screen test, will be replaced on "Grand Hotel" by Rita Ascot....The John Harringtons adopted their second baby last week....Ray Jeffers has resigned as publicity chief of Russel M. Seeds after eight years' service....Static club, number one hangout for the radio crowd, folded last weekend....Bob Platt, WIND writer, sold a script on F.D.R. to NBC last week....Professor Backwards (Jimmy Edmundson) guest starred on WBBM's "Victory Matinee" last week....Ted Robertson, director of two CBS Wrigley shows, married June Kennedy last week.

Ray Inman, of WLS, resigned last week to join the staff of the Burton Browne agency....Two-Ton Baker starts another five-a-week strip on WBBM this week....Johnny Neblett skedded to handle the color end of the All-Star football game at Soldier Field Aug. 30. Play-by-play account will be handled by Harry Wismer....Jack Owens returns to the "Breakfast Club" show in two weeks after a long siege of illness....Central division of ABC's Athletic Assn. holding annual outing at Knollwood Country club Sept. 6.

Wendell Campbell of KMOX in town last week....Max Shoenfield, asst. general manager of ABC's central division, to Washington to confer with Ted Gamble on Victory Loan....Ralph Atlass on WIND host at a luncheon today (28) thrown for Michael Fielding, who just returned from the Burma theatre in the Pacific area....Every director in town angling for the "Captain Midnight" show vacated this week by Allan Wallace....Steve Filip, emcee of ABC's "Chicago Varieties" for the past three months, leaves to take over as station manager of WPAG, Ann Arbor.

IN HOLLYWOOD . . .

Goodman Ace, who is not happy away from his Broadway haunts, dashed out of town after a few days around his swimming pool at the Beverly Hills hotel chatting with the Kayes (Danny and Sylvia) about the format of the Pabst show....While Louella Parsons is dallying at Lake Arrowhead, Anita Colby, Dorothy Lamour and daughter, Harriet, will carry on with the newsy chit chat for Woodbury....Comedy knockabout show with Billy House and Mattey Malneck's orchestra was auditioned at KNX.... Train travel being what it is, problem was solved for Tommy Dorsey's crew by making a deal with the Army for a bomber with the tooters making stops enroute to New Yorrk to entertain hospitalized GIs....Lyman Smith moved from KMTR to KFI as manager of the recording division.... William Randol, with CBS in New York before the war, named production manager at Don Lee to succeed Jack Rourke, now producing and announcing....Mann Holiner, new radio chief at Lennen & Mitchell, dropped David Street from "Meet Me at Parky's" in what is called "thinning out the elements." Betty Rhodes totes the vocal load and quite handily, too....Lester O'Keefe hopped east to get things in shape for move of the RCA show, which he produces, from Hollywood....Keenan Wynn set for four guest shots with Edgar Bergen to fill the void left by Don Ameche's departure....Harry Maizlish back from biz safari through the east to keep KFWB in the chips....Hal Block taking on all comers around the ol' swimming hole at Beverly Wilshire hotel. One day it's pictures and the next radio, but he expects to make up his mind before many more days....Lt. Col. Eddie Dunstedter out of the Air Forces after three years and dusting off his civilian baton....Mike Raffetto, who has played the part of Paul on "One Man's Family" for the past 10 years, will handle the Crisco commercials on "Glamor Manor"....Bill Morrow, ace gag writer with Jack Benny, out of the Army and deluged with offers....Walter Craig takes oath that it's true.

'Radio TVA'

Continued from page 25

a cooperative basis over local stations throughout the country.

Envisaged is a board of directors which would establish the Government station's policies, that board to consist of representatives of every phase of the radio industry, including network and indie execs, the various talent and mechanical guilds and unions, and possibly representatives of other major groups in the U. S. population like agriculture, business and industry, CIO and AFL, etc.

Chairman of this board would probably be the Librarian of Congress, who would organize his own radio staff that would work under policy directives formulated by the board.

This type of arrangement, it is felt by proponents of the plan, would allow for a maximum of flexibility, bringing Government and private industry into partnership.

The offices of the commission have consistently refused to issue any publicity or handouts, insisting only that the CFP report will tell the entire story when that volume is ready at the end of this year.

Members of CFP

Members of the commission are: Chairman, Robert M. Hutchins, prez of the University of Chi; Zechariah Chafee, Jr., professor of law, Harvard; John M. Clark, professor of economics, Columbia U.; John Dickinson, general counsel, Pennsylvania Railroad; William E. Hocking, professor of philosophy, Harvard; Harold D. Laswell, director, War Communications Research, Washington; Archibald MacLeish.

Also Charles E. Merriam, professor of political science, U. of Chi; Reinhold Niebuhr, professor, Union Theological Seminary; Robert Redfield, dean, division of social sciences, U. of Chi; Beardsley Ruml, chairman, Federal Reserve Bank of N. Y.; Arthur M. Schlesinger, professor of history, Harvard, and George N. Schuster, prez, Hunter College N. Y.

The group also has four foreign advisors. They are: John Grierson, former film commissioner of Canada; Hu Shih, former Chinese Ambassador to the U. S.; Jacques Maritain, famous French scholar and writer, and Kurt Riezler, professor of philosophy at the New School for Social Research, N. Y.

Philadelphia.—New addition to WFIL announcing staff is John J. Jordan, formerly of ABC (Blue) news staff in Hollywood.

UNITED REXALL DRUG CO.
Friday—CBS—10 p.m. EWT
Mgt.: LOU CLAYTON

Ray Harvey
AUTHOR OF COMEDY

WANTED
Radio Gag Writer
Write, stating age and experience,
Box 21, Variety,
154 W. 46th St., New York 19

PEOPLE

A QUARTER MILLION OF THEM!

People are your market. People attend every WLS personal appearance! In town, village and city! At fair and festival! WLS personalities draw people, just as they draw mail (a million letters a year). 237,225 people *paid* to see WLS performers in person during the *first half* of 1945. See a John Blair man for additional facts about the people who make this Midwest market, and the way they respond to WLS.

WLS
The PRAIRIE FARMER STATION
CHICAGO 7
890 KILOCYCLES
50,000 WATTS
AMERICAN AFFILIATE
REPRESENTED BY JOHN BLAIR & COMPANY

WCOP's 10th Anni

Boston, Aug. 23.

WCOP observed its 10th anniversary Sunday (26) with many of its original employees on hand, despite the change in ownership to the Cowles Bros. last October.

Station has progressed from two rooms in the Copley Plaza hotel to an entire floor, with the staff increased from 11 to 50. It's the local outlet for ABC (Blue).

San Antonio. — Joe Allison has joined announcing staff at KTSA.

Who has all America holding its sides?

See pages 27 to 30

Where To From Here?—MacDuff

New York.

Editor, "Variety":

It's frequently said these days that we owe our men in the armed services a great debt; that they did not fail us in the time of terrible peril. Quite true, of course.

On the other hand, the armed services owe the home front a debt, too. We did not fail them, or ourselves, in the hour of danger. For no Army and Navy in all history was so magnificently armed and supplied, or received such unified, vigorous support and encouragement.

Radio had a hand in all of that—in the deeds of the armed forces and the accomplishments of the home front. Let radio recognize that and take just pride in it.

And, now that the war is over and a more difficult and perplexing task confronts us all, radio must do its part to maintain and strengthen our democratic unity and faith, and to help create ever more equitable use of our resources and opportunities.

Every American must want radio to be free. But freedom must be earned. Will radio live up to its responsibilities and so justly its freedom?

Jack MacDuff.

Music Shows Seen Coming to Fore Now That Gabbing Decline Looms

By MIKE CONNOLLY

Chicago, Aug. 28.

News commentators here (and, by the same token, throughout the country) are besieged with their worst case of jitters, now that the war's over—and agency heads, network officials and station managers are in the throes of brain-trusting as to the best way to fill the holes that'll be left in programming when the vast majority of gabbers get the axe as result of the dearth of war news.

What line of endeavor the oversupply of newscasters will pursue is anybody's guess, but what's gonna fill the five-to-10 minute gaps left on stations throughout the country which have been airing as many as 25 newscasts a day, and seldom less than 10, is much the bigger of the two headaches. Many execs checked here, however, think they have the answer—and it all adds up to one thing: music!

"This is just the culmination of something that was interrupted by the war," one midwest web chief said last week. "Show business—meaning entertainment—is something radio was losing sight of from about 1936 to 1941. During that period the networks and agencies were teeming with braintrusters who had ideas about elevating our minds, as a result of which we got more chatter and less music than we'd been getting up till then.

The Saloon Trade

"How do I know music will fill the holes left when the newscasters go back to their typewriters or whatever they were doing when war came? I don't—but I think it should, and because of just one little gimmick: that radio has lost the tuning of practically every tavern in the country. Why has this happened? Because radio wasn't giving that particular portion of the public who visit saloons what they wanted. So they started dropping their nickels in jukeboxes—and not to hear 'Road of Life' or Norman Corwin's plays."

One top agency exec, concurring, pulled out a program schedule for Station WHBQ, Memphis, which showed 19 news programs every day during one week in August. Another schedule, from New York's topline

(Continued on page 37)

Avery Forms Rep Unit, May Get Field Account

Chicago, Aug. 28.

Most important new station rep outfit to be organized in over five years will get under way next month when Lewis H. Avery, who is currently winding up his duties as director of broadcast advertising for the NAB, will start his own office. Associated with him will be Bernard G. Timothy, who succeeded Avery in the Free & Peters office here when latter joined NAB; and Arthur McCoy, of the Free & Peters New York office. Timothy will manage the Chicago office.

Coincidental with the formation of the new company is Marshall Field's withdrawal of stations WSAI, Cincinnati, and WJJD, Chicago, from representation by Paul H. Raymer & Co. Raymer's contract with Field expires as of Oct. 1. While it has not been officially announced, in all probability these two stations will form the nucleus of the Avery organization.

New Civilians

Theodore Hitchcock has returned to WTHT, Hartford, as station engineer. He was recently discharged from the marines after two years of service in southwest Pacific, with rating of technical sergeant.

Two new additions to George Crandall's press dept. at CBS in New York are James McDonald, who has just received an honorable discharge as an Air Force captain, and Ray Savich, also out of the Air Force. McDonald formerly worked on newspapers. Savich was associated with Crandall as his assistant in the days when the latter headed up the WPA music setup.

Boston.—Lt. Colton G. Morris, WSNR, former director of news and special events at WBZ here, and now on the staff of Admiral Nimitz at Advanced Fleet Headquarters at Guam, is winner of the Secretary of Navy Unit Citation.

Argentina's Webs Take Stand Vs. Dictator Peron; Resistance Rises

Montevideo, Aug. 17.

Argentine's major networks have gotten together at last and are taking a firm stand against use of their outlets by Government officials or others for broadcasts which are tantamount to political propaganda in favor of Government candidates.

The webs have had this propaganda foisted on them, much against their wills, for some time past, through slow heat applied to them by the Director de Radiodifusion, Senor Oscar Nicolini, Argentina's radio czar, who controls all broadcasting matters for the "government of the Colonels."

The hot air took the form of blurbs, scripts or talks, authored and delivered at the mike by supposed representatives of the people, authors or commentators—actually government employees or toadies. As the webs were forbidden to make any announcement showing up this material as "imposed by the government," listeners in general believed that the networks were on the government side.

This state of affairs became especially acute in recent weeks in view of the presidential ambitions of Vice-President - War - Minister - Labor-Secretary Coronel Juan Domingo Peron. The objectionable material the networks were broadcasting under this pressure has been more or less thinly veiled propaganda in favor of the wily colonel's "presidential destiny."

Between the Devil and——

The nets were caught between two fires. Either they refused to accept the government-sponsored propaganda, upon which the colonel could bring to bear against them all the guns of the various ministries he controls—or, on the other hand, they incurred the wrath of listeners advertisers and all the democracy-loving forces of the country, which are ranged against the military regime and its colonel candidate.

The position of the webs was especially difficult because only a relatively small proportion of listeners had caught on to the fact that the stations had no direct responsibility for the objectionable propaganda, and they received many brickbats as a consequence. On one occasion, Radio El Mundo defied official wrath and, by preceding the propaganda with a statement that "We now interrupt our own programs to broadcast a talk by Mr. X.," gave the public an inkling of the real state of affairs. This action, however, only caused the authorities to apply the screws even tighter, countering defiance with threats or worse to come.

The most serious gimmick facing the broadcasters was that if they defied the military regime, they ran the risk of their nets being "intervened" for alleged violation of any one of the innumerable regulations imposed by the radio control authorities, precisely with this end in view, i.e., to use them as a weapon with which to apply the heat when necessary. "Intervention" would mean that the authorities could take over all the web's facilities, talent and staff, and use these for its own purposes—while the public remained in blissful ignorance of what had happened.

Press Is Silent

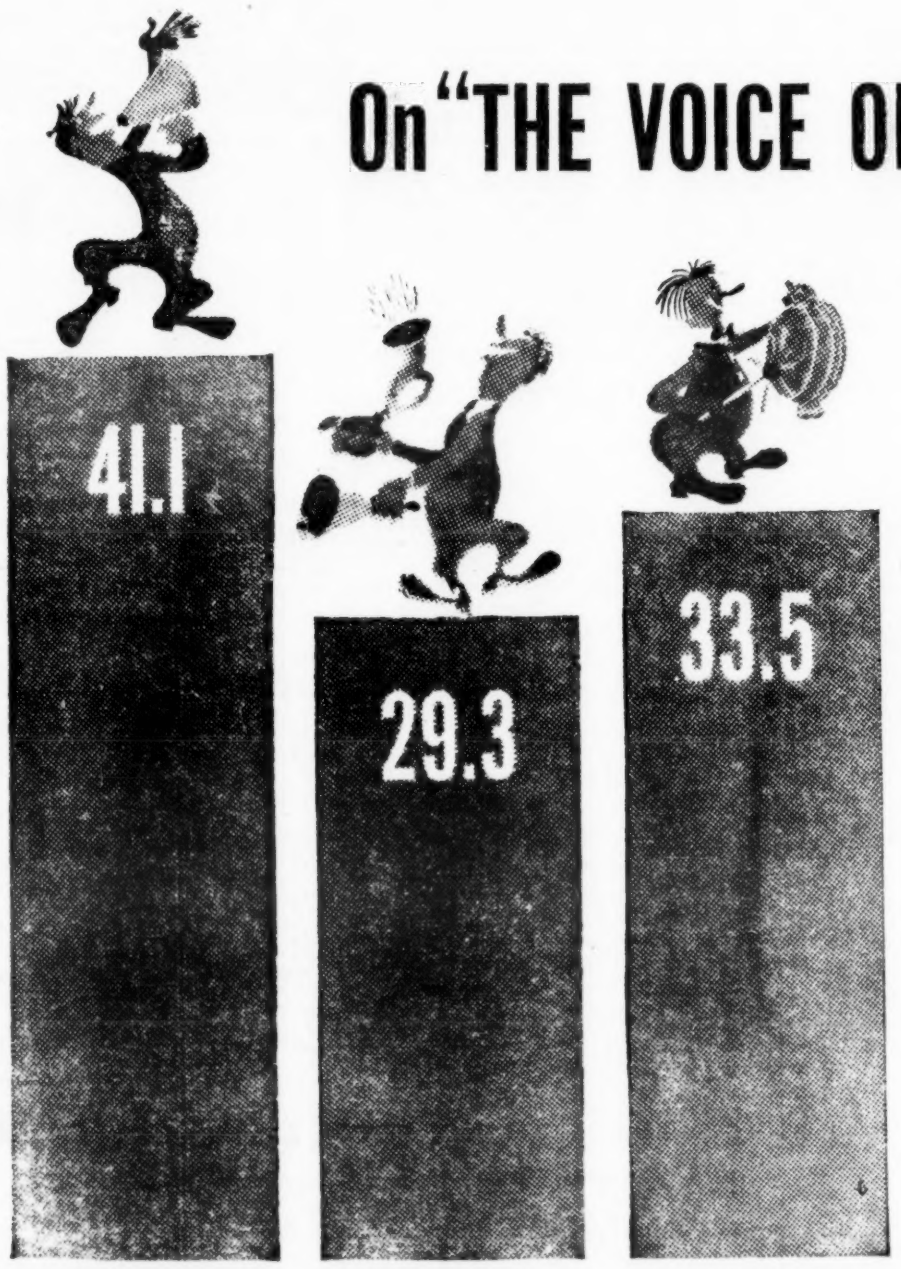
Although the press in general has been aware of what has been going on in regard to freedom of the air, it has not come out in defense of this vital liberty.

At last, goaded by the thought that this use of their media for Peron's demagogic propaganda might quite easily lead to his installation in power as a dictatorial president, the networks have joined forces and decided to put up a battle for their rights, happen what may.

'Perry Mason's' Agcy Switch

"Perry Mason" show is slated to switch agencies from Pedlar & Ryan to Dancer, Fitzgerald & Sample, with deal being consummated in Chicago, although thriller originates in New York.

Tentative date set for changeover is Sept. 17, with sponsor, P&G, also switching product plugging from Camay Soap to Spic and Span.



MORNING INDEX (Mon.-Fri., 8 A.M.-12 noon)

AFTERNOON INDEX (Mon.-Fri., 12 noon-6 P.M.)

EVENING INDEX (All week, 6-10 P.M.)

C. E. Hooper share of Audience Ratings for St. Louis (December 1944-April 1945)

On "THE VOICE OF ST. LOUIS"...

our ratings speak for themselves!

THEY speak your language, and straight-forwardly. The story they tell is anybody's business. It's a salesworthy story that spears the attention of sponsors: *a weeklong 33% share of audience*—22% greater than that enjoyed by any other St. Louis station.*

Look, too, at our news program superiority: Consider, for sample's sake, our *Dr. Samuel Johnson*, an able, keen news analyst. *Few programs lead all competition from their very first rating period—but that's exactly what his morning news show (8:00-8:15 A.M. Monday-thru-Saturday) has done.*

Dr. Johnson began at the top with a 3.8*—highest rating in St. Louis for the time period—and worked up. In a swift eight-month rise, he built his following to a 5.2.* It's unshakeable evidence that *Dr. Johnson's* sound knowledge and appraisal of world events have a high place among his large audience of mid-Mississippi Valley radio listeners.

High-riding ratings like that are also testimony to KMOX's smart sense of program timing—the kind that keeps us first with audiences, even in the highly competitive noon and nighttime periods when all four network stations in St. Louis offer news.•

For more straight facts about KMOX dominance, call us or Radio Sales. Our ratings not only speak for themselves—*they can speak for you, too.*

**Hooper, December 1944-April 1945 Listening Index (including Saturday and Sunday daytime)*
**Hooper, Fall-Winter, 1944-45 vs. Hooper, Winter-Spring, 1945*
•CBS Listener Diary, Spring, 1945

KMOX
COLUMBIA OWNED
50,000 WATTS
CLEAR CHANNEL
THE VOICE OF ST. LOUIS

Represented by Radio Sales, the SPOT Broadcasting Division of CBS

Radio Reviews

Continued from page 26

porters' roundup both in the brevity and interesting content of its "Overseas Report." Topics related to the armed forces are discussed by Mutual correspondents throughout the world. But pattern gears away from spot news focus into the feature-story channel. Stories on stanza heard were worth the telling; were told well. In all, the ingredients made for entertaining listening.

Show opened with Don Bell (transcribed) from Manila, asking four recently-interned Allied journalists "Is this the way you thought it (Japanese surrender) would happen?" Good question because these four had had plenty of time to imagine how it might happen. Four were Russell O'Brien, Associated Press; Jack Percival, London News Chronicle; David Bogslav, Chicago Sun, and Shirley Mydans, Life Magazine.

Paul Manning in Guam told a revealing story about that portion of the U. S. submarine fleet in the Pacific whose duty it was to guarantee rescue of fallen Yank wingmen. His tale of a sub rescue made in the heart of Tokio harbor was well delivered.

Arthur Mann, from London, struck a balance between the soldiering front and the home front in a serious-toned discussion of a soldier morale-buster, the unfaithful wife or sweetheart. His words were strong; he pulled few punches.

The entire shot was peppered with the flavor of differentness. As the months drag on, 15 minutes on a Tuesday evening will not be too long to remember that, though the crisis of war has ended, a lot of guys are still overseas fighting another tough battle—the battle of boredom.

"THE GOLDEN COUPLE"
With Jack Gipson, Chem Terry, Parker Wilson, Three Golden Notes, Gold Chain Quartet, Gene Baugh orch
30 Mins.; Sun., 10:30 a.m.
UNIVERSAL MILLS
WBAP-TQN, Fort Worth

Texas radio is growing up! In the past hillbilly bands and cowboy yodelers have sold flour all up and down Texas. Now the flour companies have turned to news commentators and to shows like this opus sponsored by the makers of Gold Chain Flour products of Fort Worth and being aired via the Texas Quality Network from its Fort Worth studios.

It's a well-paced show and good listening fare coming as it does on Sunday morning between church broadcasts. It should prove to other program sponsors that a novel idea still will click even on Sunday morning.

Program is directed at the entire family audience, both rural and city, and will aid in selling the sponsor's product, which, after all, is the main factor of any program.

Each week broadcast honors a couple celebrating their Golden Wedding Anni. Program format is built around the songs and music of the couples' younger days, with a nostalgic outline of their courtin' days added for good measure. Music is dressed up in modern dress, but loses none of its old-fashioned flavor, played by Gene Baugh and the orchestra, which adds to the good listening of the airings.

Parker Wilson is program m.c. and turned in a nice job when heard. He kept the musical end of the program moving along as well as spinning the story of the golden couple.

Andy.

WDRC
HARTFORD 4 CONNECTICUT
WDRC—FM
GEORGE B. ARMSTEAD INTERPRETS THE NEWS 6:30 TO 6:45 P. M.
This Monday thru Friday news program on WDRC has a better Hooper than most national news commentators. Available for sponsorship. Write for descriptive folder.
CBS

Singin' Sam
Management
LAWRENCE GOLDEN
745 Fifth Avenue • New York 22, N Y

Radio Followup

Eddie Cantor, guesting via NBC (22) in honor of Gus Edwards' birthday, on the summer replacement show headed by Harry Von Zell, hypoed the half-hour with all the skill and indefatigable enthusiasm that characterizes his shows. If any evidence were needed to prove that a topflight star makes a marked difference in a radio variety show, Cantor's one-shot furnished it. Leading up to an unusually warm and sincere tribute to his "discoverer," the comedian tossed a verbal bouquet at Walter Winchell, who worked with him in an Edwards' act years ago. A reprise of Edwards' songs by Cantor segued into "School Days," which the visuals warbled with Cantor.

When Frank Gallop, host of Prudential's "Family Hour," welcomed Patrice Munsel back to the fall series over CBS Sunday (26) the puff continuity he was employed to read sounded as if it had been lifted from a press agent's annals. And, to top things off, Miss Munsel took almost three-quarters of an hour to warm up. It wasn't until she reached the medley from "Mr. Strauss Goes to Boston" (in Boston now prior to B'way opening), that her voice sounded confident and pleasant.

Baritone Earl Wrightson, heard with Eileen Farrell during the summer stanzas, continues with Miss Munsel. Tenor Jack Smith and chorus came through with fine rendition of "It's Gotta Be This or That." Al Goodman's orchestra, whose arrangements are always rich and full, remains in substantial support of the entire ensemble.

"TL! one at this end—a *swell dish*—with milk or cream and some kind of fruit!"

WILSON FILLS SUTPHIN SHOES AT ABC IN CHI

Chicago, Aug. 28.

William W. Wilson, Jr., assistant to the sales manager of the U. S. Gypsum Co., joins ABC (Blue) Central Division on Sept. 10 as sales promotion manager, formerly held by Karl Sutphin. Position has remained open since Sutphin was called into the Army three months ago.

Mike Huber, ABC general sales promotion manager, is coming in the end of the week to spend several days showing Wilson the ropes.

Tele Reviews

"EXPERIMENT IN THE DESERT"
With Mitchell, John McKee, Richard Bowler, William Hollenbeck, Geo. Randall, Albert Bergh, John Day, John Graham, Henry Barnard, Bart Doyle, Ted Field, Lee Wallace, Allan Chester, Leo Haas, Lester Lonergan, Jr., Dwight Cooke
Writers: Paul Belanger, Edward Stasheff
Directors: Lucille Hudiberg, Paul Belanger
Producer: Gilbert Seldes
30 Mins.; Thurs., 8:30 p.m.
Sustaining
WCBW-CBS, N. Y.

The experimenting staff of WCBW did a pretty good job of "re-creating the feelings and moods" of the historical moments prior to and including the successful denouement of the invention 120 miles southeast of Albuquerque, New Mexico, after considering the facts that television's current productional facilities still leave producers and writers a little frustrated, and that the War Dept. prevented them from going into any important amount of detail concerning the comprisal of the atomic bomb. The bomb went off without a hitch here on July 16, and the tense reactions of those present, as the minutes melted into seconds, were quite interesting to behold under the scripting of Paul Belanger and Edward Stasheff.

Granted, the writers really did nothing more than play on the time element, using a technique much older than the television medium; everybody knew what was going to happen—despite all this, program was laden with suspense. Largely due, of course, to the stunning reality of the atomic bomb itself.

Action of the play took place, for the most part, inside the scientists' observation post. While the camera angles gave the impression of generous space, several of the actors gave just the opposite impression. Directors Belanger and Lucille Hudiberg provided some of the performers with the business of taking off and putting on their coats, which was not only superfluous but detracted from other performers engaged in dialog of a serious nature. Generally speaking, performances were adequate. Outstanding job was the casting. Many of the actors closely resembled the personalities they were depicting.

Opening and closing portions of the program were devoted to discussions, in layman language, of the bomb's future potentialities. Photograph stills were projected to amplify explanations.

"COMEDIANS"
With William Horne, Marjorie Hess, Val Patacchi, Lyle Boettger, others
Producer-Adapter: Dr. Herbert Graf
40 Mins., Sun. (26), 8:15 p. m.
Sustaining
WNBT-NBC, N. Y.

Billed as grand opera, modernized and presented in English, Dr. Herbert Graf's television version of "Pagliacci" failed in an uphill trek to overcome handicap of no live music imposed by James C. Petrillo on tele. However, for those who like Leoncavallo's opera, the music was brought to them via television in an up-to-date form.

Recordings of Beniamino Gigli and other w.k. La Scala operatic stars were synchronized with the acting as a gimmick to get around Petrillo's ban. In order to present the show so that music lovers could get something out of it, Graf could not have arias translated into English as he usually does. Result was about 10 minutes of modern dialog, with rest of show in Italian. Graf feels that non-singers cannot give out with proper operatic impressionism, hence his use of singers, although their own voices are not actually heard. This fact boded ill for the more modern aspects of the play-within-a-play, since opera singers tend towards overacting with accent on hand wringing.

"Comedians," first of the post-summer-hiatus live NBC tele shows, follows a list of other famous operas which Graf has adapted into English for presentation over WNBT. Further development may yet be necessary before these efforts at modernizing opera will catch on, but as a rung in the pioneer's ladder, "Comedians" is a worthy effort.

'Captain Midnight' Pilot Pulls Anchor

Chicago, Aug. 28.

Alan Wallace has withdrawn as director of "Captain Midnight," due to other commitments, and will not be at the producer's helm when the strip returns to the air over Mutual Sept. 25. He had produced the serial for five years up until the time it went off the ABC (Blue) chain on June 26, and had been producing shows for the Wander Co., first through the Blackett, Sample, Hummert agency and then through Hill Blackett & Co. for some 10 years prior to sending in his resignation last week.

Wallace joined the Needham, Louis & Brorby outfit recently as Chicago radio director, but will continue directing the "Vic and Sade" show, over CBS, for the Music Corp. of America.

WWDC's 'Jobs for Vets'

Washington, Aug. 28.

WWDC, Washiington station, has launched a "Jobs for Vets" program on Saturday evenings as a public service sustainer. Program is in effect an employment bureau, with the station inviting Washington employers to list their openings so that they can be announced over the air for the benefit of returning servicemen.

Vets are also being invited to the station to get job lists.

Crosby on Discs

Continued from page 25

and the other the film recorder, employed widely during the war by the Navy.

There are arguments among the technical boys as to which of these systems comes closer to suiting the needs of certain types of radio, and it is possible that both systems are equally good. The fact remains, however, that recording has made great strides during the war, and that there has been a mounting feeling that the nets are overlooking more than one bet by keeping Jericho's walls so high in defense of the anti-recording fetish.

Now Crosby may, with one show, bring those walls tumbling down.

Decish Due This Week On Bing's Kraft Scram

Chicago, Aug. 28.

Whether Bing Crosby returns to Kraft Music Hall in the fall or is released from his contract so he can accept one of the many flattering offers dangling before him will be decided in Chicago this week. W. F. Lochridge, v.p. of the J. Walter Thompson agency, has trained back to his midwest base after conferring with Crosby and his attorney for two days last week. Crosby's demands will be submitted by Lochridge to Kraft executives for final decision.

Understood that if Crosby remains with the cheese outfit it will be under the terms of a renegotiated contract. Several agencies have made overtures to The Groaner to head his own show and practically write his own ticket. His contract with Kraft has another five years to run.

Two Pix Cos. In Video Bids

Washington, Aug. 28.

Applications from two major pix companies for new tele stations were received today by the FCC.

Paramount, through a subsidiary, New England Theatres, applied to operate in Boston on channel four; and Fox, through Fox-West Coast Theatres, applied to operate in Hollywood on channel five or any comparable channel.

Standard broadcasting applications were also received from Pottsville, Pa.; Ft. Pierce, Fla., and San Jose, Cal.

Application for developmental FM stations were in from Harold O. Bishop, Harrisburg, Pa., who also seeks facsimile authority from Zenith Radio, Chicago, and from S. E. Adcock, Knoxville, Tenn.

Application for a new commercial FM station was received from Unity Corp., Columbus, O.

RKO VIDEO DROPS LIVE PRODUCTION ACTIVITIES

Trade rumors that RKO television department may fold were discounted last week, but indications were that the pic firm's video efforts will be down to a minimum after it was announced that all live production for television has been ordered stopped.

From here on RKO tele activities will be reduced to a sales agency, with Pathe News, RKO subsidiary, continuing to film shows for video.

Worcester's Top 28
NIGHT TIME
Network Programs
ALL on WTAG
Thanks to the Yanks 32.2
Hooper Survey Dec., '44-Apr., '45
WTAG
WORCESTER

FREDDIE LIGHTNER

Broadcasting For
CROSLEY SHELVIDOR
WLW
Cincinnati
Every Sunday
6 P.M., EWT
ROY DURSTINE AGENCY
CHAS. FUREY, Radio Dir.

One of Radio's Outstanding Men Of Music
HARRY SOSNIK
CONDUCTOR COMPOSER ARRANGER
Returning to RALEIGH ROOM, Starring HILDEGARDE, As Conductor, Arranger and Composer, Tuesday, September 11, 10:30 P.M. EST, on NBC.
Personal Manager: ANNA SOSENKO
Exclusively Booked by MUSIC CORPORATION OF AMERICA

Music Shows vs. Gabbers

Continued from page 35

NBCer, WEAF, showed 13. And so on down the line.

"From that," he said, "it's fun to cast your eye over to the financial standings of stations throughout the country that have been cleaning up as music outlets chiefly. Look 'em over: WPEN, Philadelphia; WTCN, Minneapolis; KSRC, Seattle; KWJJ, Portland, Ore.; KSKY, Dallas; KXYZ, Houston; KCKN, Kansas City; WIND, Chicago; WSIX, Nashville. There are a lot more, of course.

"But what's even sadder for the promoters of chatter," he went on, "is the manner in which recording and jukebox takes have risen, despite the Petrillo ban. And doesn't it seem odd that American Tobacco's 'Hit Parade' statisticians rely so heavily on the jukes every week for their list of song hits?"

Can't Drool Forever

A station manager, also agreeing, was asked if he didn't think comedy would fill the bill.

"You can't put comedy in all these spots," he replied. "The public can't laugh all day and all night. We'd have a race of drooling idiots if that ever happened. But they can listen to music."

As for soapers, they won't fill the bill satisfactorily either. "I think it's to be taken for granted women are going back into the home. The GIs are coming back, so the gals will have to go back to housework—most of them, anyway. And surveys have shown that, although many women go on with their housework when a soaper is on the air, most of them sit down and relax when their favorite is on, so that they can concentrate on it. They don't have to drop everything, on the other hand, when there's music in the air.

"Another thing—when the family is together at breakfast, music is the best background for the early-morning scene. When they leave Ma to her housework, music is the companion that keeps the house from being empty until noon. And at lunchtime it's back again—not only in the home, but in restaurants—as witness the rise of Muzak. In the afternoon, when mom wants to sit down and read or relax, music backgrounds that period most admirably, too."

Another station exec is convinced video won't make much difference in this dept., because "bands will still be the best bet—millions of people will see what their favorite bands look like in action and, curiosity satisfied, they can either keep on looking or go on with whatever they're doing and just listen."

Look at Waring

Latter pointed to how NBC grabbed Fred Waring to offset the threat of Tom Breneman's "Breakfast in Hollywood" on ABC as an illustration of how the nets are "finally recognizing that they've reached a saturation point in soapers."

"It was a case of fighting fire with fire as far as NBC was concerned," he continued. "You'll take note they didn't go in for mystery shows to offset Breneman — or household-hinters—or quiz programs—or soapers—or commentators, despite the fact that the latter have proved big bait during the war years. What 'unusual' thing did they do to offset the competition? They got one of the top bands in the country—Waring!

Guy also pointed to how top comics have always seen to it that their programs have high musical content, to back up his assertion that radio has to go in for music as never before:

"Can you think of Benny without Harris? Bergen without Noble? McGee and Molly, Allen, Hope, Cantor, Brice, Morgan, Burns and Allen, and many other old-timers in the biz have always been aware of its importance, too—not to mention the networks' use of remotes, and the way the sponsors go for music when they want the best they can get: General Electric's Hour of Charm, Tangee's Sammy Kaye, Bayer Aspirin's Album of Familiar Music, Luckies' Wayne King, Celanese Hour, Kraft's Crosby, Voice of Firestone, Telephone Hour, Chelsea Cigarettes' Lombardo—not to mention Ford, General Motors, Philco, and so on."

Pounding his point home, station man concluded:

"Music is the only language in which you can't become sarcastic or insulting. You didn't hurt anyone's feelings when Jimmy Melton sang 'Vesti La Giubba,' even during the war with Italy. Your finest programs presented Wagner without the slightest trepidation during the war with Germany. There's no politics, no religion, no controversy of any kind in music.

"To get sacrilegious—maybe singing commercials aren't as bad as they're painted. The nighttime network guys might not find it too bad an idea to sit down and analyze some of the jingles being turned out by the transcription companies now. When you get thousands of people writing in to stations for copies of the music of some of the more popular commercials, you're well along on the right track to the answer to the question: 'What's gonna replace the gabbers?'"

Hansen-Walbaum Combo Tees Off With Sports

Chicago, Aug. 28.

Criterion Radio Features, Inc., a new company which will produce and sell radio package shows, both live and transcribed, was formed here last week by Robert R. Hansen and William Walbaum, with other Chicago and Hollywood radio trade people slated to join the company in executive capacities in the near future.

Company tees off with exclusive transcription rights to the football forecast program of Jimmy Evans, former All-American football star, sports analyst and radio commentator, and is working on two personality packages, one to star a w.k. Hollywood artist, and another to feature a prominent Chicago actor.

Walbaum, former producer-writer at WHAS, Louisville, Ky., will be in charge of production in the Chicago office, while Hansen will operate in an executive capacity for the company's activities throughout the country, and is currently arranging for the opening of a Hollywood office for the outfit. Hansen recently resigned as sales promotion manager of Station WGN, and previously was publicity director of Station WIND.

On Note of Dismay

Hollywood, Aug. 28.

It was a "tearful" farewell the CBS gang paid to Norman Corwin when he shoved off for New York. Banner was unfurled at the station showing a weeping microphone with the wording, "CBS Presents No More Corwin," indicating end of the series from here.

There were more hijinks skedded for his debouching in Manhattan.

Englehart Bowing Out Of Manor House Spot

Chicago, Aug. 28.

Joseph Englehart, former assistant musical director of WBBM-CBS, who has been conducting an ensemble over WMAQ five times weekly for the past year in behalf of Manor House coffee, is winding up his contract with the Aug. 31 broadcast. Following a guest shot on the Kraft show from New York on Sept. 6, he intends pulling up stakes here and locating on the Coast to freelance.

Coffee account (W. F. McLaughlin & Co.) which recently switched from the Sherman K. Ellis agency to Sherman & Marquette, will retain the 6:30-6:45 p.m. (CWT) Monday through Friday spot over WMAQ, and will start a new show on Sept. 3 with the Art Van Damme Quartet, Skip Farrell and Bill Evans as emcee.

COAST GUARD SHOW WINDS UP

"Meet Your Coast Guard," New York service show which ran for two years in Sunday afternoon slot over WNEW (N. Y.), bowed off this week (26) with a salute by Commodore Ellis Reed-Hill, Chief of the Coast Guard Public Information, to the station for its public service.

Show was produced by Chief Specialist Joseph Wilkinson.

Columbus, O.—Howard A. Donahoe, Columbus, radio veteran, has publicity, and merchandising dept. of WCOL, in addition to his duties been named head of the promotion, as program director. Al Albinger, production director and chief announcer at WCOL, is assuming some of the duties of the program dept.

Lewis Avery Avers Broad Powers Of FCC Menace Freedom of Speech

Oklahoma City, Aug. 28.

Lewis Avery, director of broadcast advertising for NAB, charged here today (Tues.) that failure of Congress to do anything to curb broad FCC powers constitutes a very real threat to freedom of speech in the United States.

Avery said that, while Paul A. Porter, chairman of the FCC, and President Truman have emphasized firm convictions that radio must enjoy the same freedom of speech as newspapers, "neither will remain in office forever."

Avery said the Supreme Court's 1943 decision, upholding broad powers for the FCC, has forced commercial radio broadcasting "to wage a more complex and dangerous fight" than any other communications media. He was principal speaker at a Junior Chamber of Commerce luncheon paying tribute to the 25th anniversaries of radio and founding of the "Jaycee" organization. His half-hour speech was fed by WKY to Oklahoma City's three other stations—KOMA, KTOK and KOCY.

The "Jaycee" presented the four station managers—Gayle V. Grubb, WKY; Keh Brown, KOMA; Matthew Bonebrake, KOCY, and Bob Enoch, KTOK—with plaques commemorating the silver anniversaries.

Weinrott's Chi 'Experiment'

Chicago, Aug. 28.

Unusual experiment being watched closely by the trade here is the Les Weinrott written and produced network show, "Five After the Hour," half-hour airer on CBS Wednesdays at 11:05 p.m. It's a new wrinkle in Chi-originated programs, inasmuch as Weinrott has been given carte blanche by H. Leslie Atlass, veepee in charge of midwest operations for CBS, for the sustainer.

Series so far has run the gamut from a documentary on the Mississippi River, "Song of the River," through a mystery, "Murder Has No Tongue," to a travesty on an agony column romance, "Course of True Love," and some "social conscious" blasts at war profiteers and American Fascists, namely, "Mr. Black" and "Child of Ignorance." Latter, aired recently, was 13th in the series that started May 16.

There've been no takers in the sponsor dept. yet, time allotted not being one the raters can gauge listener appeal well by, but requests of a number of agencies for platters, plus complimentary fan mail received, have backed up opinions of both Atlass and Weinrott that now's as good a time as any for experimentation on the grand scale in Chi radio, a la CBS' nod to Norman Corwin and Mutual's to Arch Oboler.

Radio Writers Guild won't like this, but investigation has failed to prove that Weinrott gets any remuneration for his scripting-directing job, although it's a field day for Chi actors, for CBS composer-arrangers, who've been doing the original music, and for Caesar Petrillo's orch, which has been winning kudoes for interesting instrumentation, also in the experimental vein.

In fact, it's alleged the whole thing started as a gag between Atlass and Weinrott, latter arguing that Chi-originating decumentaries in the Corwinesque vein can be successful in a very substantial commercial way.

'UNCLE ELMER'S' COM'L

Boston, Aug. 28.

After broadcasting on a sustaining basis for the past 13 years at WEEI, "Uncle Elmer's Song Circle" is going commercial. Gibson Art Co., of Chicago, will sponsor show to plug its greeting cards.

Elmer C. Herskind is "Uncle Elmer" and directs 20 vested choristers very Sunday morning at 8:30 for a half-hour.

Schenectady. — "Opus at 8:15," quarter-hour morning program of songs and piano solos in an intimate vein, by Earle Pudney, assistant program manager of WGY, has been purchased by William W. Lee & Co. for 26 weeks. Show will be aired under sponsorship thrice weekly, beginning Sept. 12.

WHBU

ANDERSON, IND.

FOR

Hughes-Curry Packing Co.

GEORGE E. HALLEY
TEXAS RANGERS LIBRARY
HOTEL PICKWICK, KANSAS CITY, MO.
AN ARTHUR B. CHURCH PRODUCTION

TOPS IN LISTENER POPULARITY AMONG NEW YORK INDEPENDENT EVENING PROGRAMS . . .

ALAN COURTNEY'S popular "1280 Club" program enjoys the largest metropolitan evening audience listening to any New York independent station between the Hooper hours of 7:30 and 10:00 p.m. Monday through Saturday, this fast moving, recorded show augmented by special features, delivers the largest average audience at the lowest cost per listener during the two and a half hour period when most sets are in operation. A few participating periods are available, three or six nights a week.

RALPH N. WEIL, Gen. Mgr.; JOHN E. PEARSON CO., Nat'l Rep.

WOV New York THE KEY TO TWO MARKETS

SPA Comm. Readying Details for Pact Talks With Music Publishers' Reps

Committee named some time ago by the Songwriters Protective Assn. to explore and develop terms the organization will seek in negotiations for a new contract with music publishers, is due to begin final meetings within the next few weeks. After that, it's expected, initial meetings will be held with the Music Publishers Protective Assn., which represents the pubs in such cases, despite the fact that the existent SPA-MPPA agreement doesn't expire until the fall of 1946.

There are many things the writers are aiming to insert or revise in a new contract with the publishers. Some are only the result of talk among individual writers on the committee, others aren't much more definite. As a result, it's difficult to detail what will be asked.

Many things have been mentioned, however, among them that the publishers be requested to demand full statutory rate (2c) from recording companies. Since the recorders settled with the American Federation of Musicians and agreed to pay the union a royalty per disc sold, there has been a feeling among the writers that the disc manufacturers can afford to pay writers their full legal share. This sentiment among writers, plus others, was pointed out in "Variety" at the time of the AFM-discer settlement.

Another item deemed important by the writers and on which restrictions will be sought, is the foreign rights situation. Publishers will not be allowed to release songs in England or anywhere else unless they are marketed in the U. S. Most U. S. pubs currently have blanket deals with English affiliates which allow the latter to put out any song taken for publication by U. S. firms with which they're connected.

It has often happened that U. S. pubs have taken songs and never published them, eventually returning them to the writer or writers. In the meantime, however, the firm's English affiliate has put the song out and wrung it dry. Then when the writer tries to place the tune with another U. S. pub his chances are slimmer because the foreign rights have been dissipated. This is one thing the writers definitely want stopped.

Another is the current situation based on the publishers' assignment of lyric reprint rights. Writers will probably want a bigger cut of the income, which is now set at about $750,000 annually throughout the business.

Clint Noble to Rebuild Band and Agcy. in Cleve.

Cleveland, Aug. 28.

Clint Noble, ex-maestro just released from army, is reorganizing his band and talent-booking agency with a new partner, Walter Bergener, who resigned from WTAM where he was staff pianist for nine years.

Bergener's post at WTAM is being taken over by Pete (Zummo) Rae, who held same job on Pittsburgh stations for years.

Publishers Dislike Col. Films Lyric Contract Made Direct With Mag

Columbia Pictures recently concluded a deal with Song Lyrics, Inc., publisher of lyric magazines, that the few publishers who know of it don't care for because of what it could portend. Columbia arranged a deal with the mag outfit whereby the latter has exclusive rights to reprint lyrics from songs included in any and all Columbia films. Contract is for five years.

Reason publishers dislike the deal is this: the film company has no publishing setup of its own, but intends in the future to place songs from its pictures with individual publishers. With a deal already completed with Song Lyrics it means these rights are reserved by Columbia and the pub who takes a Columbia song will not have the benefit of that revenue.

This doesn't mean anything at the moment, since all publisher deals with lyric reprinters are on a blanket basis, i.e., they get paid so much a year whether the lyric outfit uses any of their material or not. But, if in the future, the terms are changed (and they might be; see SPA story in this issue) to call for some sort of per use payment, then the pub would miss that revenue.

Income from permits to magazine outfits to reprint lyrics currently amounts to about $750,000 yearly to the entire music business. This sum is considerable in view of the fact that bootleg lyric sellers at one time were rampant. Pubs didn't get a red cent from them. They were eliminated by the Music Publishers Protective Assn.

10 Best Sheet Sellers

(Week Ending, Aug. 25)

Till End of Time.....Santly
Atchison, Topeka.....Feist
If I Loved You.....T. B. Harms
Bell Bottom Trousers.... Santly
Dream ..... Capitol
Gotta Be This or That....Harms
You Belong to My Heart ..Peer
Don't Care Who Knows.Robbins
There I Said It Again... Valiant
I Wish I Knew.....Triangle

Bus Travel Eases Up for Bands

Buses are again free to move bands around the country on charter. In the past week a number of lines have solicited various agencies and personal managers on future business. A number of these outfits, however, are tight on equipment with no new rolling stock having been delivered in some time. What the companies did have have been in action constantly throughout the war, in most cases moving war workers to outlying plants. Greyhound, the largest carrier of all, has not come after band business as yet, it's claimed, probably due to a shortage of equipment for its regular runs.

Lifting of all restrictions on the use of buses by bands lifts a tremendous load from one-night bookers, not to mention leaders and musicians, who were forced to follow the devious routes laid out for them. In the few months before the final collapse of Japan, travel conditions were worse than at any time, due to the men and material moving westward to the Pacific. Due to the press of main line travel in this direction, the ODT had ordered many cars off smaller lines and consequently connections and everything but standing room in trains was really bad.

BUDDY MORROW TO BRANCH OUT ON OWN

Buddy Morrow (Moe Zudicoff), trombone player with Jimmy Dorsey for past six months or so, has given that band notice and intends to begin the formation of a band of his own within the next month. He is signed to Music Corp. of America.

Morrow went with Dorsey from commercial radio with the understanding that he would get featured billing in preparation for a band of his own. It's the reason he changed his name.

Lexington Amus. Park, Miami, a new one-night date for Negro bands.

NBC, CBS, ABC, Mutual Plugs

Following is list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Aug. 20-26, from 5 p.m. to 1 a.m. List represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list). The compilations embrace the NBC, CBS, ABC and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry. Unless BMI-indicated, all others are ASCAP.*

TITLE	PUBLISHER
A Kiss Goodnight	Miller
Along the Navajo Trail	Leeds
And There You Are—†"Week-end at the Waldorf"	Feist
Atchison, Topeka and Santa Fe—†"Harvey Girls"	Feist
Can't You Read Between the Lines?	Shapiro
Dream	Capitol
Good Good Good	Berlin
Gotta Be This or That	Harms
How Deep Is the Ocean	Berlin
I'd Do It All Over Again	Shapiro
I Don't Want to Be Loved	Mutual
If I Loved You—*"Carousel"	T. B. Harms
I'm Gonna Love That Guy	Bourne
I Was Here When You Left Me	Berlin
I Wish I Knew—†"Diamond Horseshoe"	Triangle
Lonely Love	‡BMI
Out of This World—†"Out of This World"	Morris
Remember When	‡C-P
Small World	‡Southern
Stars In Your Eyes—†"Pan-Americana"	‡Southern
That's For Me	Williamson
The More I See You—†"Diamond Horseshoe"	BVC
There I've Said It Again	‡Valiant
There Must Be a Way	‡Stevens
There's No You	Barton
Till the End of Time	Santly
You Came Along—†"You Came Along"	Famous

† Filmusical. * Legit Musical. ‡ B.M.I. Affiliate.

PRIMA'S 6-WEEK DEAL FOR 400 CLUB, N. Y.

Louis Prima's orchestra has been set for a six-week date at the high-salary 400 Club, N. Y. He'll open Feb. 6, following Jimmy Dorsey, and may himself be succeeded by Charlie Barnet. Latter is currently at the N. Y. Strand theatre.

Prima's deal is claimed to essentially the same as that drawn by Woody Herman, Jimmy Dorsey, involving a $3,000 guarantee plus a percentage. Spot opens next week (Sept. 6) with Tommy Dorsey.

New L. A. Impresario Bows

Los Angeles, Aug. 28.

Four concerts have been slated for the Philharmonic Auditorium during the coming season by Irwin Parnes, a newcomer in the local management field.

Program consists of "Spotlight Favorites from Strauss to 'Oklahoma!'" Sept. 28; Latin American Dance Fiesta, Sept. 29; Mischa Elman concert, Jan. 26, and Percy Granger recital, March 1.

Convict Pub Squawks At Wall Built Around Con Writer by Rules

Columbus, Aug. 28.

Leading composer-contributor to the Valjean Music Co., McAlester, Okla., is being hampered in his art by regulations of Ohio State Penitentiary here. He is Tommy Thomas, nom de plume of Yonnie Licavoli, Toledo gang leader serving life for murder.

Warden Henderson said Licavoli's mailing privileges had been curtailed somewhat to keep them "in bounds." This resulted in a loud squawk from his publisher, which so far has accepted 14 songs from the inmate.

The Valjean firm? It's headed by Harry Gray and managed by Robert Denton, both identified by numbers (45027 and 30735) at the Oklahoma State Penitentiary, in McAlester. Their livelihood is being threatened by the restrictions in Licavoli's correspondence.

Nick Stuart band signed for fourth consecutive year at El Rancho

Feist Song Hits from MGM Picture Hits!

Top Ballad Hit from "Week-end At The Waldorf"

AND THERE YOU ARE

Lyric by TED KOEHLER — Music by SAMMY FAIN

Featured by Frank Sinatra in the musical success "Anchors Aweigh"

I FALL IN LOVE TOO EASILY

Lyric by SAMMY CAHN — Music by JULE STYNE

Leo Feist inc. 1619 BROADWAY • NEW YORK 19

HARRY LINK, Gen. Prof. Mgr.
GEORGE DALIN, Prof. Mgr.

DDT GUN FOR BAND STODGINESS

Tangle Over 'Heart Sings' Rights May Cue New ASCAP-BMI Schism

Broadcast Music, Inc., and the American Society of Composers, Authors and Publishers may be on the verge of another serious tangle. BMI was notified by ASCAP last week that all rights to the song "My Heart Sings," published by Leeds Music, an ASCAP member, was vested in ASCAP. On the outcome of this argument may hang all material in five French catalogs which Raoul Breton, French publisher, took to BMI several years ago.

Dispute revolves around whether or not Breton is a member of the French performing rights society (SACEM). When he came over here and assigned his material to BMI, he asserted he had withdrawn from it; ASCAP claims he did not, therefore his material must come under the ASCAP banner via the deal it recently renewed with the French outfit.

Fact that "My Heart Sings" was formerly split between the two performance organizations was due to the fact that the American lyric to it was written by an ASCAP member. Music is of course one of the tunes in one of Breton's catalogs, which was assigned to BMI.

802-MPPA Pact Put Into Effect

War Labor Board's release of all salary restrictions where such boosts do not disturb consumer prices has finalized new salary uppings agreed upon between N. Y. local 802 of the AFM, and the Music Publishers Protective Assn. This contract was settled on last fall and was supposed to have been effective Oct. 1, 1944. However, the WLB refused to allow the terms. With the lifting of salary restrictions, it becomes effective.

New two-year contract involves copyists, proofreaders, pianists and arrangers, and calls for a 5% boost for the first year (1945) and an additional 5% for the second ('46). It is, of course, retroactive to its original starting date, last Oct. 1.

MPPA signers to the new contract have not yet been advised that it has become effective. They will be as soon as the new price list is completed by the MPPA and mailed them.

Tommy Peterson Set To 7-Year Baton Pact

Tommy Peterson, trombone player with Gene Krupa, signed a seven-year management contract with General Amus. Corp. last week and will soon leave Krupa to begin the construction of his own band. He probably will exit Krupa's combo before the latter goes overseas for the USO in the fall.

In building his own band, Peterson will have the help of Krupa, not necessarily financially, however. John Glaskin, Krupa's manager, will handle the band.

Discharge System Hits Service Bands

At least one of the anticipated sources of name bands for the post-war band business won't materialize. While the fight was going on, it was constantly pointed out by head men in the trade that a goodly number of the crack bands in various service branches would continue as units when they returned to civilian life.

That sounded good to the trade and seemed logical. However, the system employed by the Army, Navy and Marines for discharging men, be they fighters or tooters, varies widely. As is being seen currently, in the majority of cases musicians in uniform will be given discharges in twos and threes, depending on age, family, length of service, etc., so that it's hardly likely that any orchestras will get a chance to stay intact. As men get out in small numbers, they'll be quickly absorbed by civilian bands, who need good instrumentalists badly, and the men themselves will want to go to work as soon as possible.

It could be that men staffing service bands will in some cases make pacts calling them together as soon as all are discharged, but, as one service musician put it, "after three or four years seeing the same faces, living with them, eating with them day in and days out, that isn't likely either."

AGENCIES LOOK TO NEW TALENT

By BERNIE WOODS

Now that band business men have had a chance since the end of the war to sit back and take stock of the situation, it is indicated by their conversations that a drastic revision of the entire talent structure will take place soon. It is pointed out that the wartime bands and leaders have had things entirely too much their own way due to the fact that no new personalities were coming up to challenge them, that prices that have been far out of line must be brought back to normalcy, that some progressive thinking must be introduced and that above all, new talent must be set up and sent on its way quickly.

On the bandleaders' side, the many squawks put up by agencies, induced of course, by buyers, don't hold water. They point out that the terrific increases in operation costs forced them to shoot prices as high as they have gone and that the lack of suitable instrumentalists, which might have allowed many leaders to experiment and develop their bands beyond the stodgy sameness of formula that has characterized stage, radio, etc., performances for the past two years is responsible.

This may or may not be a defense of the bandleaders' position. However, it is an open secret that for some time name bands whose names have been constantly on marquees since the start of the war, have not

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20th-Fox Mulling Recording Subsid

Add 20th-Fox to the film companies mulling the establishment of a recording business subsidiary. This yen apparently has developed comparatively recently, since no word of it has previously leaked out. Company is also reported interested in a music publishing setup to go hand in hand with the recording venture.

Film company now has Harry James, perhaps the top selling band on records, under a picture contract for three years at $200,000 per film. James, however, is tied to a five-year Columbia Recording contract signed not so long ago.

Artie Shaw Switches Agcy. Affiliation From William Morris to Music Corp.

Artie Shaw is on the verge of completing a management deal with Music Corp. of America which would take his orchestra to that agency for the next two years. Details of the deal are now before Jules Stein, MCA president on the Coast. It's expected to be completed by today (Wed.)

Shaw got loose from the William Morris agency last week. He had a contract with them that is said to have had several months to run. He asked for a release from it and got it without argument excepting an agreement that certain commissions in the near future be waived in favor of that agency.

There is no money involved in Shaw's switch to MCA. There had been reports last week that MCA was paying Morris $45,000 for the leader's contract. This is claimed to be untrue, that it is just a clean switch from one agency to another. What induced Shaw's shift to MCA is not known. What induced Morris to let him go is also unknown aside from the fact that the leader hasn't shown much inclination lately to work and hasn't been selling too many RCA recordings. He turned down a bid for the 400 club, N. Y., recently.

This is the third time Shaw has shifted agencies. He was originally with MCA. When he shot to the top

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Victor's Coast Pressing Plant Plans Resumption

Hollywood, Aug. 28.

RCA-Victor's pressing plant here will be put back into operation in the near future, according to the company's Coast representative. Factory, which has a large capacity, has not been in production for some time.

Exactly when the plant will resume work, however, is said to be still uncertain though it will be within the next couple months.

Await IBM Test Of Ahlert Plan

American Society of Composers, Authors and Publishers will know by the end of this year whether the method of writer revenue distribution known as the "Ahlert point plan" will be workable. It's expected that by then the International Business Machine Co., which has been conducting for ASCAP a survey on the basis of the plan, will have completed its job. IBM is using the income figures of 1943 and 1944 as the basis of its test. These monies, of course, were distributed in those years.

The point plan of classification developed by a committee headed by Fred Ahlert was supposed to have been put into effect at ASCAP sometime ago. It was never instituted mainly due to the bitter opposition to it from old line writers and standard composers. Most of these are in the higher rating classes in the Society despite the fact that performances of their material are not as frequent as many younger writers. There are many angles to the argument they put up against the Ahlert plan, for example, the insistence of standard writers that one performance of one their works should be worth five points to one pop song performance.

When the IBM completes its tests the results shown will be weighed against the Society's current methods of distribution. It is then that the real scrap over the plan will probably begin.

M-G Seeks Buy-In On Barton Music

Metro Film Company is said to be dickering with Frank Sinatra to buy in on the singer's Barton Music Co. This is claimed to be a part of the arrangement the singer is currently concluding with Metro through which the scores from future films he does for Metro will be alternated between the Barton firm and Metro's own Robbins, Feist, Miller combine.

Confirmation of the buy-in angle could not be confirmed in N. Y. Ben Barton, Sinatra's partner in the publishing firm, would not admit or deny the deal but does say that the deal whereby Barton will publish the score of Sinatra's first picture under his new contract with Metro, that the film company's publishing affiliations will have the next score and thereafter they'll alternate.

Our PARADE OF HITS Continues

From RKO Production, "Sing Your Way Home"

I'LL BUY THAT DREAM

By Herb Madigson and Allie Wrubel

Recorded by Harry James (Columbia)
Dick Haymes and Helen Forrest (Decca)
Hal McIntyre (Victor)—Charlie Spivak (World)
Joan Edwards (Cosmo)—Phil Brito (Associated)

Of Course, These Continue, Too

A FRIEND OF YOURS

NO MORE TOUJOURS L'AMOUR

BURKE & VAN HEUSEN, INC., 1619 Broadway, New York 19
MURRAY BAKER, Gen. Prof. Mgr.

Pub Beefs Cue Paine's Bid to Cut ASCAP's % on Foreign Collections

John G. Paine, general manager of the American Society of Composers, Authors and Publishers, has recommended to the organization's executive board that the 20% bite taken by the Society from all foreign collections made by it for members be reduced. There was no recommendation as how far the percentage should be dropped, however.

This came to light following beefs by several publishers against the terms of ASCAP's new deal with the Performing Rights Society, ASCAP's British counterpart. There also have been recent objections by member publishers to the fact that no detailed explanation of the deal Paine made with PRS has ever been made, except to writer and publisher members of the Society's executive board.

Paine emphasizes that the important change in the new deal, recently ratified, is that it for the first time includes representation of PRS' serious music. Other major change involves payment to English publishers of royalties earned here by their songs, published by U. S. firms. In the past, all of the royalties earned here by these songs would be shipped to PRS and distribution made to proper publisher under its own rules after which the split due the U. S. publisher was returned to him. This has been changed so that whatever monies earned here by English tunes are cut in half before anything is dispatched to PRS; in other words, 50% of the cash is kept here by the publisher involved and the remainder sent to PRS.

On U. S. songs published in England by houses affiliated with U. S. publishers, PRS is obliged to collect royalties due the U. S. publisher and remit through ASCAP. Formerly this was done direct, if it was done at all.

13,000 Locations For Song Hits Distributing Co.

Song Hits Distributing Co., music rack operation set up recently in opposition to the INT-Music Dealer's Service string, has increased the number of its locations to 13,000. When SHD started two months ago it had less than 10,000 racks spotted.

Last week the newer string ordered 60,000 copies of Irving Berlin's new "Blue Serge Suit" before a copy of the new song was printed.

Frances Wayne Signs Musicraft Disc Contract Despite Herman-Col. Pact

An arrangement unique among such deals has put Frances Wayne, singer, with Woody Herman's orchestra, under contract to Musicraft Records as a soloist while she remains with the band. Singer, handled by Goldfarb, Miremberg and Vallon, Herman's managers, signed an agreement earlier this week by which she will do a minimum of 12 sides yearly for Musicraft on a term deal. Columbia Records, which has Herman's band under contract, gave permission for the singer, who of course, works with Herman on Columbia discs, to make the outside arrangement.

Under the terms of the Musicraft contract, Miss Wayne has the privilege of selecting the band to accompany her and the arranger to fashion her material.

British Best Sheet Sellers

(Week Ending, Aug. 9, '45)

London, Aug. 9.

Coming Home.....Maurice
Pablo Dreamer.....Southern
Sweetheart Valley.....Dash
Little on Lonely Side ....Wood
Rosanna .....Cinephonic
Beginning See Light...Connelly
Dreams Getting Better..Connelly
Let Him Go .....Yale
Wedding Waltz.....Gay
Sleigh Ride July.....B. Wood
Don't Fence Me In.....Chappell
Cossack Patrol.....Maurice

James Clears East With No Return Set

Harry James left N. Y. Sunday on a non-stop trip back to the Coast and did not make one commitment for a possible return east next summer. Whether or not this was his last work east is uncertain, but it's indicated he will come back. He told Roy Gill, operator of Totem Pole Ballroom, Auburndale, Mass., when he played there four days recently, that he would like to play the spot next year again.

James closed Meadowbrook Saturday (25) night, instead of Sunday. This course was elected due to the fact that transportation for his large band could be had for Sunday afternoon (26) whereas it would not have been easily obtainable later. He's due to open at the Dorsey Bros. Casino Gardens, Ocean Park, Cal., Friday (31). Ray Bauduc's new band opened at Dailey's Sunday, two days earlier.

Trianon Ballroom, Toledo, opens its fall season Sept. 5, with Bob "Pretz" Russell as head of the house band. Spot will play bands on Thursday and Friday nights this season, instead of Sundays as in the past.

Bands at Hotel B. O.'s

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Hal Aloma*	Lexington (300; 75c-$1.50)	45	2,000	78,600
Chuck Foster*	New Yorker (400, $1-$1.50)	3	1,850	6,975
Woody Herman	Pennsylvania (500; $1-$1.50)	6	3,350	21,125
George Olsen*	Waldorf (550; $2)	5	3,300	16,725
Les Elgart	Lincoln (275; $1-$1.50)	0	†600	600
Eddie Stone	Roosevelt (400; $1-$1.50)	16	2,025	34,875
Gene Krupa	Astor (750; $1-$1.50)	6	4,375	38,625

** Asterisks indicate a supporting floor show. New Yorker has ice show; Lexington, an Hawaiian floor show. † 3 days.*

Chicago

Wayne King (Beach Walk and Marine Room, Edgewater Beach hotel; 4,600 combined; $1.25-$1.50 admission to Beach Walk; Marine Room, 50c-75c cover charge, no minimum). Cool weather cut payees to around very good 8,500.

Dick LaSalle (Mayfair Room, Blackstone hotel; 350; $1.50-$2.50 min.). Biz up a little, LaSalle, Eddie Mayehoff, Beatrice Kraft combo getting 2,100.

Clyde McCoy (Boulevard Room, Stevens hotel; 650; $3-$3.50 min.). They're going for those "Sugar Blues." Every night like New Year's Eve. Big 8,900.

Eddie Oliver (Empire Room, Palmer House; 700; $3-$3.50 min). Oliver-Patsy Kelly-Barry Wood-Eddie Peabody foursome losing draw. Tabs down to 6,100.

George Paxton (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Paxton (who opened Fri. 24) making local debut to strong start. Combo week of Jerry Wald and Paxton's two days accounting for fair 4,800.

Emile Petti (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Petti and Helen Honan and Gaynor & Ross holding to average 3,100.

Los Angeles

Ray Herbeck (Ambassador; 900; $1-$1.50). Heat hit this spot to drag tabs down to 4,100, which is still solid business.

Ted Straeter (Biltmore; 900; $1-$1.50). Took a bountiful hoist in trade to ring up 4,400 covers.

Location Jobs, Not in Hotels

(Chicago)

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Off a little but Joe E. Lewis still brought in strong 5,300.

Harry Cool (Blackhawk; 500; $2-$2.50 min.). Cool is hot here. Ropes up much of the time. Climbed to fine 4,500.

Ted Lewis (Latin Quarter; 700; $3-$3.50 min.). Easing off with high-hatted tragedian responsible for nifty 5,200.

(Los Angeles)

Les Brown (Palladium, B. Hollywood, 5th wk.). Hitting the gold dust trail with big 28,500 admishes clocked.

Louis Armstrong (Trianon, B. South Gate, 2nd wk.). Getting fine returns with 8,500 entrants registered.

Leighton Noble (Slapsy Maxie's, N. Los Angeles, 36th wk.). Right back in there pitching to capacity 3,300.

Bobbie Ramos (Trocadero, N. Hollywood, 3rd wk.). New show and new band rate heavy play for 2,650 covers.

Carmen Cavallaro (Ciro's, N. Hollywood, 14th wk.). Poet of the piano never slackens in public favor and racks solid 2,800 tabs.

INSTRUMENT FACTORY BACK TO PEACE WORK

Cleveland, Aug. 28.

H. N. White Co. of Cleveland is beating its war swords into saxophones again to resume its place as one of the world's biggest producers of band instruments, after four years of defense-plant work.

Mrs. H. N. White, head of the concern, revealed last week for the first time that the factory has been manufacturing radar since 1941.

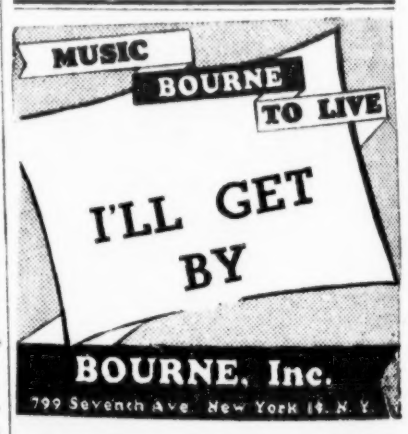
Bob Chester Reinstated

Bob Chester was reinstated to membership in the American Federation of Musicians last week and starts work with his new band immediately. He will do the Coca-Cola broadcast tonight (Wed.).

Band is also set for a string of theatres, including the N. Y. Strand where he opens in October.

Chester has been rehearsing the new orchestra in N. Y. for the past couple weeks on the premise that his financial troubles, which culminated in the AFM's lifting of his card, would be straightened out.

Shorty Sherock's orchestra, now at Glen Island Casino, New Rochelle, N. Y., has been signed to a term recording deal by Musicraft Records.



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. . . and BOSTON GOES for MR. STRAUSS!

INTO THE NIGHT

". . . Into the Night, being one of the most popular numbers of the evening." —Boston Herald

"Robert Stolz has written a consistently pleasing score. His blending of original Strauss melodies with his own does credit to both . . . good numbers are Who Knows and Into the Night." —The Billboard

WHO KNOWS

"The finest singing, of course, comes from Virginia MacWatters, who has a lovely soprano voice and brings cool perfection to the lovely ditty, Who Knows." —Boston Globe

"The moonlit Charles River scene is sheer enchantment, and quite perfect as the background for the most beguiling tune in Robert Stolz's score . . ." —Boston American

". . . sounds as though it were going to be heard many times in the future." —Boston Herald

". . . holds the audience spellbound with Who Knows, a song which ranks with the best in recent years." —Boston Record

GOING BACK HOME

"Ruth Matteson, lovely to look at, poised and graceful in her mid-19th Century costumes, is entirely successful as Mrs. Strauss and sings Going Back Home with nostalgic sweetness." —Boston Herald

"Such numbers as What's a Girl Supposed to Do?, Who Knows and Into the Night will doubtless be heard plenty over the radio. Robert Sour's lyrics are consistently good and highly amusing . . ." —Boston Traveler

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VARIETY

Mr. Strauss Goes to Boston

Boston Aug. 13.

Miraculously avoiding a musical transformation of "The Late George Apley," the opening of "Mr. Strauss Goes to Boston" at the Shubert tonight (13) turned out to be a gorgeously colored extravaganza based upon songs and dances old and new. The scenes concerned New York and Boston in 1872, when the Viennese composer came to this country to conduct the Hubs' mammoth International Peace Jubilee. If history is not followed exactly, the essential spirit of Strauss waltzes dominates proceedings based upon a rather thin book and a large first-night audience awarded the most enthusiastic applause accorded a musical debut here since "Carousel." It looks like a hit.

Rigaud is superb when he stops appearance at a jubilee with a chorus of 2,000 voices, and orchestra of 1,000 pieces, and a firemen's lineup of 150 anvils. Bedevilled by his materialistic managers, lively Ralph Dunke as Dapper Dan Pepper and tuny, ubiquitous Edward Lambert as Elmo Tilt. Strauss darts from black despair to inspiration, always looking the romantic idol.

Miss MacWatters as Brook Whitney is quite Back Bay to Beacon Hill. Yet she sings authoritatively, particularly in her trill-laden coloratura waltz and hit song, "Who Knows?" Harold Lang and Babs Heath head a lively ballet and Robert Stolz' direction of the orchestra is notable.

Old Boston rears its disapproving head against young Mr. Strauss in the persons of six dowagers apparently connected with the forerunner of the present-day moral sentinel, the Watch and Ward Society. However, cracks against Brahmin manners do not pace the show. Rather, "Mr. Strauss" bids fair to become a hit because of the excellent dancing and the more sentimental music, like "Into the Night," sung Avery. Boston lad almost jilted by Brook Whitney in favor of Mr. Strauss. But after it develops that Strauss is married, the infatuation wanes and Tom wins out. As Mme. Strauss, Ruth Matteson does a tender job. Her song, "Going Back Home," which rouses Strauss from lethargy and breaks him into the spirit of the jubilee, is one of the hits of the evening. In a comic part, Florence Sundstrom (Pepi) does some fine, lusty acting, yet she needs a little more precision to put across a sexy little piece, "I Never Know When to Stop."

Sets and costumes are distinguished. There is not too much striving to put the story across. Gayety based upon nostalgia, with a very delicate handling of the love theme, and semi-humorous insight into the trials of a composer, should be enough to swing this on Broadway. *Dame.*

Inside Orchestras—Music

Tricky tune, "Cow Cow Boogie," written four years ago, is still paying dividends to its co-authors, Don Raye and Gene De Paul, and they wonder thereat. Written for a Andrews Sisters-Universal film and shelved, the tune was resurrected for Ella Fitzgerald in another picture on the same lot, and nixed again as "too slow." It was dug up again for Freddie Slack, who was then building a band and hunting new tunes. As everybody knows, the "unwanted" tune clicked. What puzzles De Paul is the sheet music sale. The tune is so tricky that he can't play it on the piano, even though he wrote it, and he wonders why piano players want it.

Navy band maestroed by Sam Donahue, formerly under Artie Shaw, was shipped to the Coast early this week to participate in various short-wave broadcasts to troops in the Pacific, including "Command Performance," "Yank Bandstand," "Downbeat," etc. Outfit will also make a series of hospital and camp appearances and thereafter will return east. Group has been stationed in Washington since returning from England six weeks or so ago.

The London music publishers are all hit by the sameness of requests from Danish, Norwegian, Belgian and other formerly occupied countries, all starting with the same introductory, "Now that we are liberated we would like some of your new songs." All the firms oblige with professional copies but no orchestrations; they're too bulky to mail.

Paradoxically, quite a bit of "infringement" went on during the war by the underground, which printed some of the current song hits and circulated them.

RCA-Victor Monday (27) dispatched wires of invitation to various members of the press to attend a demonstration today (Wed.) in N. Y. of its new plastic disc, confirming "Variety's" story of last week from Philadelphia. Originally, the display of the new material on which all of the company's Red Seal records will be issued was intended for last week (22), but delayed. New composition is Vinalite, which is more expensive but cheaper in the long run due to the elimination of breakage.

Now that the war is over and gasoline and most other restrictions are lifted, the American Society of Composers, Authors and Publishers expects to get back some of the 5,000-odd sources of revenue eliminated by war. That number of spots in outlying sections of the country were lost to the Society when they folded. Many were getting along for a while after the war's start despite transportation blocks, but were forced to shutter when the 20% tax was clamped on last year.

Wiswell Vice Selvin As Muzak Recording Dir.

Andy Wiswell, former musician with top bands of the past and more recently connected with radio, takes Ben Selvin's place as recording director of Muzak and Associated Programs. He'll assume the post next week (4).

Selvin recently shifted to Majestic Records as replacement for Eli Oberstein, who recently returned to RCA-Victor as head of artists and repertoire.

Majestic Coast Disc Plant Site Selected

Hollywood, Aug. 28.

Majestic Record Company will start construction of a new pressing plant in North Hollywood within two weeks. Building to be equipped with 40 presses, and will cost around $250,000 to construct.

James J. Walker, prexy, who closed deal for the Coast plant, moved on to Elgin, Ill., to break ground for the company's radio manufacturing layout.

Kavelin Joins Bogat Music As Chi Contact Man

Al Kavelin, former bandleader, has turned contact man. Kavelin secured a card in the Music Publishers Contact Employees Union recently and will join Bogat Music as its Chicago rep.

Bogat is the firm recently set up by Saul Bornstein and Xavier Cugat.

Metro Recording Outfit Plans 6 Key City Plants; Hit Market Next July 1

First production of the Metro recording company, now in the process of being set up, probably will not be on the market until July 1 or so next year. It will take the film company that long to set up a complete staff and pressing plants. Frank Walker, formerly with Victor, is only beginning the process of rounding up men to help him. He joined the new outfit as its head Aug. 1.

Metro's product may or may not carry the Lion title when it finally is available, but it will, at least, carry the insignia, the Metro trademark. Current plans call for the building of a pop catalog firstly, then attention will be turned to serious music. Factories will be established in six key cities.

Charles C. Hasin, last with Consolidated Record Co. as its head, became the third member of Walker's staff last week. He was added to Arnold L. Pipper and W. Wallace Early, both former RCA-Victor men. Pipper had been with RCA 26 years and Early for 22.

MILT PICKMAN OUT OF ARMY

Milt Pickman, former agency man and personal manager of Larry Clinton, et al., was given a discharge from the Army last week. He left almost immediately for California for a rest of several weeks.

Pickman was a warrant officer stationed at Newport News, Va. During his three years in service he was awarded the Army's Legion of Merit for rewriting the manual of Army regulations.

10 Best Sellers on Coin-Machines

1.	Atchison, Topeka, Santa Fe (7) (Feist)	Bing Crosby — Decca Johnny Mercer — Capitol
2.	If I Loved You (5) (T. B. Harms)	Perry Como — Victor Harry James — Columbia
3.	You Belong to My Heart (13) (Harris)	Bing Crosby — Decca
4.	There I Said It Again (18) (Valiant)	Vaughn Monroe — Victor
5.	Gotta Be This Or That (3) (Harms)	Benny Goodman — Columbia
6.	I Wish I Knew (13) (Triangle)	Dick Haymes — Decca
7.	Till End of Time (2) (Santly)	Perry Como — Victor
8.	Dream (23) (Capitol)	Freddie Martin — Victor Pied Pipers — Capitol
9.	Sentimental Journey (23) (Morris)	Les Brown — Columbia Merry Macs — Decca
10.	Bell Bottom Trousers (15) (Santly)	Guy Lombardo — Decca Tony Pastor — Victor

T. D. AGAIN BOUNCES HIS STRING SECTION

Tommy Dorsey gave notice to his string section last week in California, apparently intending to come east and play dates for which he's committed without them. This is the second time in six months the leader has bounced his string section; the last time he took such action he rescinded the notices of nine, which have been with him consistently on the Coast.

Dorsey is currently on his way east, playing dates enroute. He's due in N. Y., Sunday (2), for his commercial broadcast, then goes out again on one-nighters until next Thursday (6) when he opens at the 400 Club, N. Y.

Paul Whiteman Sues To Collect Salary for Date

Paul Whiteman, seeking to collect $3,000, the balance of a $5,000 fee for performance of a concert last July, filed suit yesterday in N. Y. federal court against Jay Lewis, and the Chicago Opera Co.

Whiteman charges that the defendants—on April 30, 1945—engaged him to conduct a concert on July 4 at the Hinchcliff Stadium, Paterson, N. J. He was paid a $2,000 deposit and it was agreed he would be given the balance before the date. This was not done. Whiteman alleges, and he gave notice that he would not proceed unless payment was made.

Whiteman further charges that on the date of the concert, banks being colsed, Jay Lewis gave him a check for $3,000, which, when deposited, was returned for insufficient funds. He then discovered that the defendants had ordered the bank to stop payment. Whiteman also seeks to collect $2.65 bank charges.

Gordon to Pelham Heath

Gray Gordon's orchestra comes back into the N. Y. area for the first time in a long while. It opens at Pelham Heath Inn, in mid-October, replacing the current Will McCune.

Stacy to Cap. Records

Frank Stacy to join Capitol Records on the Coast. He will take over the editing of Capitol News, which Dave Dexter started a couple years ago and ran until he left Capitol several weeks ago.

SPIN RECORDS BOWS IN

Formation of a new recording firm to be known as Spin Records was announced by Bernard Levy, general manager of the company.

He also set Jerry Kanner, prexy of Top Music, Inc., N. Y., as recording manager, and Joseph Frasetto as musical director.

Jewish Composers' Soc. Files Two Music Suits Vs. Borscht Belt Hotels

Two song infringement suits were filed last week in New York federal court against two borscht circuit hotels by Sholom Secunda, of the Society of Jewish Composers, Publishers and Song Writers, Metro Music Co., and J. and J. Kammen Music Co. music publishers.

In the first suit vs. the Lake Shore Chateau, White Lake, N. Y., publishers and the Society charge that starting with July 4, last, and various other times, the hotel publicly performed for profit without license its copyrighted songs, "Bublichki," "Bei Mir Bist Du Shein," "Shein Vie Die Levoona," "Beltz," "Glick Is Zeet," and other tunes.

Second action is against Esther Manor, Maplewood, N. Y. It's charged that the hotel infringed on "Yiddishe Mama," "Slutsk," "Austi," "Gusti," "Shein," and "Bei Mir Bist Du Shein," and others without obtaining proper license.

Both actions seek injunction and damages of not less than $250 for each of the alleged infringing performances.

Jan Savitt orchestra to Universal for a two-reel musical featurette.

The Nation Acclaims

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Bill Miller Loses Luna Park Fight

Bill Miller's fight to retain control of Luna Park, Coney Island, ended Wednesday (22) when the Appellate division of the New York Supreme Court denied his appeal to have him declared rightful lessee of the park. Abe Siskin, Phil Pates and Chick Guelfi retain their hold on the spot.

Miller won the first round of his fight when Judge Morrissey of the Brooklyn Municipal Court originally ruled in his favor. This decision was subsequently reversed and appeal to higher courts was denied last week.

Miller, who operated Luna until it was destroyed by fire last year, filed suit against Prudence Bond Corp., lessors, after they turned over the site to Siskin, Pates and Guelfi. Trio built concessions in the front end of the site.

Decision to completely renovate the park is still in abeyance.

Jerry Lester has been set for the Chez Paree, Chicago, starting Sept. 4.

DICK BUCKLEY

Currently

9TH WEEK LATIN QUARTER NEW YORK

Booked by Matty Rosen

1501 Broadway, New York

Room 1612 PE 6-5989

Casablanca, Mpls. Club Dark Since Murder, Bought by Stagehand

Minneapolis, Aug. 28.

William Donnelly, business agent of the stagehands union, local No. 13, has applied for the transfer of the liquor licenses held by the Casablanca, one of the loop's leading night clubs now closed. His affidavit states he paid $18,000 for the establishment, and plans to operate it.

Spot was closed and its license revoked after one of its former owners shot and killed a labor organizer during an argument over the part that organized labor played in electing the present city administration, which has closed up the town. The ex-proprietor now is under indictment for second-degree murder.

As references, Donnelly gave the names of C. W. Perrine, assistant secretary of the Minnesota Amusement Co.; William M. Blake, assistant manager of Radio City theatre, where Donnelly also has been employed as a stagehand, and William Sears, Orpheum manager.

HAYMES ATTORNEYS IN ANSWER TO BALTO SUIT

Attorneys for Dick Haymes filed denial and asked for dismissal of Izzy Rappaport's suit against the singer, in the N. Y. Federal court, Monday (27).

Suit is based on a contract signed by Haymes shortly after he started as a single (April, 1943), in which he agreed to play Rappaport's Hippodrome theatre, Baltimore, for $500 weekly. Rappaport claims he agreed to let Haymes out of his appearance there in order to play La Martinique, N. Y., on condition that he play the house on the first available date.

Rappaport claims that Haymes failed to keep his promise during his recent theatre tour which started at the Roxy, N. Y., July 25. He seeks profits from any seven days of his tour, which will amount to $8,000, difference between contract price and the $8,500 he was getting for his tour.

Diana Ward, Click in Brit. Tuners, Returning to U.S.

Pittsburgh, Aug. 28.

Diana Ward, musical comedy star in England and London night club owner (Cocoanut Grove), will return to the U. S. for the first time since before the war late this fall. She's coming back with her sister, Ann Betty Falvo, cafe singer, now on her second USO tour of the ETO.

Miss Ward's home town is Pittsburgh. Her right name is Bebe Falvo. She started singing career here at old Flotilla Club, where she originally went to work as a checkroom girl. First success in English capital came in "Anything Goes," in which she played the Ethel Merman role.

LA MARTINIQUE, N. Y., SIGNS AGVA PACT

La Martinique, N. Y. nitery, signed basic agreement with American Guild of Variety Artists Saturday (25) just time to forestall unfair citation by the talent union. AGVA had ordered acts playing it to pull out when a contract was not forthcoming.

AGVA had given Dario and Jimmy Vernon until Friday night (24) to sign up or else. When this was not forthcoming the club was classified "unfair" and acts notified after Friday's performances.

Next day attorney for Dario and Vernon got together with union's Dave Fox and contract was signed.

Harry Foster, W.M. Eng. Rep, Due Here on Visit

Harry Foster, head of Foster's Agency, London, and William Morris representative in England, is scheduled to visit this country soon to confer with Morris execs.

He will set plans for British showings of American talent and importation of British talent to the U. S. Dick Henry, who prior to the war, was in charge of the Morris foreign department, will later return Foster's visit.

2-Day 'V-J' Layoff Cues Nitery Balk At Paying Acts; AGVA Forces Coin

Taking the stance that President Truman's two-day holiday following the Jap surrender was not the fault of acts, American Guild of Variety Artists has notified all locals that all performer-members must be paid full-week salaries for that period regardless of whether spots functioned or not.

Most spots in N. Y. and other key cities operated to boff biz on the two nights of celebration. Others, particularly some out of town, put tables on the dance floor and left no working room for performers, according to reports to AGVA. Some of the latter then tried to dock performers for not working, but AGVA stepped in and demanded payoff in full.

However, Pennsylvania locals, especially Philly, have most of the headaches. Pennsy's governor invoked a 60-hour ban on liquor sales, which hit nitery and cafe business hard. Consequently 25 spots in the Philly area wanted to dock the acts for two days because they didn't work. Those that closed claimed they were ordered to do so, but on subsequent check by AGVA it was found they closed of own volition when unable to sell liquor.

Claims have been filed against the short payoff ops, with latter notified to pay the money due acts this week or suffer the consequences.

Cafe Society Uptown To Reopen With New Show

Cafe Society Uptown, N. Y. shuttered for refurbishing, will reopen Wednesday (5) with show comprising Paula Laurence, lone holdover from the previous exhibit; Julie Gibson, singer under contract to Paramount; Kenneth Spencer, recently returned from a USO-Camp Show tour of the Pacific, and the Sans Souci Dancers, terp group with choreography by Katherine Dunham.

Miss Laurence will remain at this Barney Josephson institution until October, when Jimmy Savo returns.

MARTELS AND MIGNON

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Chez Paree, A.C., Folds Floor Show, Strands Act, AGVA Bails 'Em

Chez Paree, Atlantic City, closed its floor show last Friday night (24) sans payoff, telling acts and chorus line to get their dough from bond money posted with N. Y. headquarters of American Guild of Variety Artists.

Sudden closing and lateness of hour caused considerable confusion with acts and chorines, who in many cases hadn't sufficient coin to bail themselves out of hotels or for transportation back to N. Y.

Money was wired Saturday to bring troupers back.

LOU WALTERS CANCELS TRIP TO ENGLAND

Lou Walters has postponed a junket to London and Paris after going so far as to obtain passport and travel reservations. Walters, who owns the Latin Quarter niteries, wants to purchase fabric in Paris for costumes. Food and travel situation caused the cancellation.

When he does make the journey, Walters will try to book European acts for his American spots. Also wants to investigate bid from a London nitery which desires importation of a Latin Quarter revue. Walters will make the journey in three months; feels conditions will be more settled then.

AFM, IATSE Demands Block Dow House Debut

Difficulties with both American Federation of Musicians and International Alliance of Theatrical Stage Employees is delaying the opening of Dow's theatre, Hartford. According to Al Dow, house operator, AFM seeks a 30% hike in scales, while IATSE looks for a 20% increase over last year.

Dow is scheduled to meet with representatives of both unions this week in an effort to iron out the situation.

House was originally set to bow Aug. 15. Tentative date, now pending settlement with both unions, is Sept. 15.

2 MORE PHILLY NITE SPOTS OPA-CLIPPED

Philadelphia, Aug. 28.

The OPA on Saturday continued its campaign against alleged chiseling on rationed foods by Philly niteries by citing two more spots for issuing "rubber" ration checks. Ordered to appear at hearings before the OPA regional commissioner Sept. 4th were Jack Lynch, of Walton Roof, and Lou Lantos, of Club Teheran. Walton was charged with false application for ration points and the use of "rubber" ration checks for meat valued at 725,690 red points. Teheran is charged with falsely obtaining more than three times its proper ration of meat and sugar. Firm also is charged with obtaining more than 46,000 red points for meat already received.

If found guilty the two spots will be forbidden to serve rationed foods for the duration of rationing.

Couple weeks ago, the OPA found the Embassy guilty of similar charges and suspended the spot from buying rationed items for 90 days. The Embassy is staying open serving chicken, fish and other non-rationed foods.

N. Y. Nitery Gives In To AGVA After a Year

Ernie's, Greenwich Village, N. Y., nitery, which has held out for over a year against signing basic agreement with American Guild of Variety Artists, capitulated and signed with the talent union.

AGVA last year cited the spot as unfair. Performers who stayed on at the nitery until now were suspended and fined by the union, but have since been restored to good standing.

Adams, Newark, Resumes

Newark, Aug. 28.

Vaude will comprise the first bill of the Adams theatre, set to haul aside seasonal curtain Thursday, Aug. 30. Spotlighted will be Connie Haines, radio canary; Jackie Gleason, the Charioteers, the Caites dancing turn and the LeRoy puppets.

Joe Fecher will lead the pit group. No name band was booked for the opening show.

Martha Raye Set To Continue L.Q., Det., Name Policy; Follows Ritzes

Martha Raye has been signed for the Latin Quarter, Detroit, for 15 days starting Sept. 16., thus continuing the name policy of that spot. Ritz Bros., who open tomorrow (Thurs.) at $10,000 weekly, tee off the expensive talent parade.

Beatrice Kay will follow Miss Raye. Benny Fields has been set for a November date.

Upon completion of her LQ run, Miss Raye will go on a vaude tour.

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CHICAGO NEWS, Pence James
"There is no limit to the amount of entertainment she can produce . . . An actress of great ability."

VARIETY, Mike, Aug. 27th
". . . 51 hundredites love her. Tiny comedienne has 'em with her all the way . . . She's a definite hit here."

BILLBOARD, Johnny Sippel
"MOLLY PICON, who clicked solidly in a short p.a. here last fall, returns with material that's sock with the customers of this nabe bistro."

THE GI SEZ:

From THE BAYONET, FORT BENNING
"MOLLY PICON left behind her a trail of heart warming laughs which will reverberate long in the memories of the many thousands of soldiers who witnessed her performance."

From THE CHATTERBOX at Camp Shelby, Vol. I, No. 9
"MOLLY PICON an uproarious hit. She received a tumultuous ovation from the jam-packed audience of Camp Shelby soldiers who crowded to hear her put on, by herself, a full 90-minute show. It was a deserving tribute to a GREAT COMEDIENNE."

THE VANGUARD, Camp Van Dorn
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Hotel Ice Show Wheel in Making

Ice Shows, Inc., with reputed $250,000 capital, has been formed to produce ice shows in hotels and niteries throughout the country. Outfit is headed by George Navickas, producer of ice shows and owner of Brookfield Tavern, Brookfield, Mass., and other nitery operations.

New combo plans doing six to eight ice shows a year, similar to those that have held the rink at the Hotel New Yorker, N. Y. Each unit will carry name stars, featured blade artists and a lavish production. Shows will break in at Brookfield Tavern prior to being sent on tour and then rotate on a wheel that will be set up.

First show of the new setup, "Spinning World on Ice" is currently set at the Casino, Clinton, Conn., with cast comprising Hertha Garon, Jack Roach, Johnny Brett and Jay Weber. Another unit, starring Ariane, is now being set for early opening.

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BITTER DANN-TEPPER TIFF TO ARBITRATION

Arbitration has been set for today (Wed.) at American Guild of Variety Artists on petition of Artie Dann, comic, to terminate exclusive representation contract with Sol Tepper, N. Y. agent.

According to complaint filed by Dann, he claims Tepper has not been working in his (Dann's) best interests and therefore wants a release from the pact. He also says he has proof to uphold his contention. Tepper on the other hand claims he has more than lived up to his end of the pact.

Arbitration was set up at AGVA some months ago, but postponed when Tepper had not decided upon arbitrator to represent him at the hearing. He notified AGVA he was ready this week and arbitration was arranged.

Tepper holds a three-year contract with Dann and option of three additional years, original having another year to go.

Stadlers Act Put Out Of Action by Benefit Slip

Pittsburgh, Aug. 28.

Dance team of Stadlers will be out of action for a while due to arm injury suffered by Don Stadler last week at a big benefit show staged at Stanley theatre here by Variety Club for its pet charity, Camp O'Connell. During last lifting trick, Stadler pulled several muscles around the elbow and was rushed to a hospital. Medicos told him he'd have to lay off for some time. As a result, pair returned to their home on Coast.

They were to have opened downtown at Nixon Cafe night following the benefit, but had to cancel out. Team of Mimi & Suzanne, and Vivian Nicholson, dancer, were booked in at last minute as replacements.

Henri Margo's Prize Canvas

Henri Margo, of the former dance act of Margo & Beth, took first prize in an exhibition at the Milwaukee Art Galleries recently with his painting of Constance Talmadge.

Count Basie to Roxy, N.Y., In Jan. on Old Option

Roxy theatre, N. Y., will play a name band at the end of the Carl Ravazza engagement, scheduled to end some time in January. Band will probably be Count Basie's, only one with which house has a commitment.

Reason for changeover to a name orch at that time is ascribed to the fact that the house orch working daily during the Ravazza run will be due a four-week vacation with pay, according to AFM rules.

Saranac Lake

By Happy Benway

Saranac, N. Y., Aug. 28.

Mathea Merryfield, who is strictly abed, got Noel Sherman to bring his troupe to the Rogers. Among the artists who gave the Rogerites a treat were Noel Sherman, Kay & Kay acrobatic team, Bernie George, baritone; Four Juggling Jewels, Frank Annunzio and Dinger Trianon's orchestra. Things like this make life worthwhile for the shutins of the theatre.

Ben Grotte floored with a serious setback that requires a 24-hour daily nurse service. Frau Eileen is with him at 108 Park Ave.

Many thanks to Bill Petrie and Ford Raymond, of L. A., for their greetings and gifts to this colony. Ditto for Bobby Graham, of Toronto.

Robert "Legit" Cosgrove, who commutes between Boston and the Big Town, in for that annual check-up, now getting the o.o. and waiting for that real O.K. to return to work.

Leandra Rinzler, who beat the rap here, resting at her home in Monticello, N. Y.

Now that gas is plentiful, the summer visitors are staring to shoot in here. Local nitespots are all perting up, some adding flash shows.

Write to those who are ill.

Crabbe Unit for Vaude

Tank unit headed by Buster Crabbe is being formed by Consolidated Radio Artists to include Hickory Nuts, Four Elgins, and a hillbilly orch. Outfit is being submitted to vauders at $8,500.

Crabbe recently completed a tour of pools at the head of an aquacade unit.

Jerry Lester's Curfew Coin Beef With Ciro's, H'wood, Pays Off $9,000

Jerry Lester's claim for $9,000 salary on a four-week engagement at Ciro's, Hollywood, during the wartime curfew era, has been paid off by the Hollywood branch of American Guild of Variety Artists. Several arbitrations had been previously set up, but never came off until last week when arbitration decided against Herman Hover, operator of Ciro's, and in favor of the comic.

Lester had been booked into the Hollywood nitery for a four-week engagement at $2,250 per. He opened shortly after the curfew was invoked, according to complaint filed by Lester at AGVA. Hover wanted to either cancel him out or slice his salary. Lester refused to do either, but played the contracted time and let the salary ride until adjusted by AGVA.

Lou Holtz signed for the Mayfair, Boston, Oct. 31.

Nicholas Wade Designing New Cleveland Night Spot

Cleveland, Aug. 28.

Nicholas Wade, architect who designed New York's old Monte Carlo and Ben Marden's Riviera, is constructing a new nitery here for Charles Marusic and Art Warren, co-owner of the Cabin Club.

Located on the site of the defunct Tropics Garden, spot will be labeled the Zephyr and have a capacity of 200.

Vaude, Bands Figured For New J. C. Theatre

New Orpheum theatre, Jersey City, which has been running with straight pix policy since last year, will restore stage shows about the middle of next month.

D. F. Barecca, managing director, is not set on whether to install musical tabs or straight vaude policy. He also intends setting a few bands during the winter on guarantee and percentage basis. He figures with tilted scale for such dates on a five shows a day asked the 1800-seater could gross enough to interest some B outfits who have built up reputations via recordings.

AL. ways 'Working hitey' ROBERTS
Now at GOLDEN GATE THEATRE San Francisco
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Just concluded 4 wks. at "365" Club
Open Aug. 30 for 4 weeks
MUSIC BOX, San Francisco
Dir.: William Morris

★ ★

What floats thru the air on Monday Nights?

See pages 27 to 30

★ ★

"VERSATILE"
Said S. J.
Montreal Star
"Don Tannen, who is making a welcome return to Montreal in the new show at The Normandie Roof, is one of those first-class VERSATILE entertainers who please everybody—an almost impossible task. He is, of course, a comedian, but his comedy consists of something more than cracking jokes. His take-offs on prominent entertainers are not imitations, they are well-thought-out caricatures; satirical but not malicious; clever, but not unkind; and they are, at the same time, comic in themselves . . . And, best of all, his numbers are short and snappy, so that no matter how many encores the audience insist on having you feel he has been on the floor no time at all."

"GOOD—AND FUNNY"
Said ANN ROBINSON
Miami Daily News
". . . hit the jack-pot with comedian Don Tannen . . . It would be difficult to corral the comedian's act within the bounds of definition, but his talents include comedy singing, optic antics and a satire on ventriloquism. The lad is GOOD—AND FUNNY. You'll want to see him."

"TRIPLE 'A' INDORSEMENTS"
Said LOUIS SOBOL
Journal-American
"Don Tannen and his hilarious tom-foolery."

"GREAT"
Said PAUL M. BRUUN
Miami Beach Sun-Tropics
"Don Tannen, the headliner . . . came through in great style . . . due no doubt to the many radio programs on which he has appeared.
"The applause Tannen received was an additional tribute to his work for he is an entertainer who does not change his material for a club, and who does not have to resort to off-color stories and material to get laughs. And take it from one who knows, today, to get laughs with clean comedy in a club, you have to be GREAT."

"A WHIZ"
Said EARL WILSON
New York Post
"Don Tannen, the new comic, is a whiz."

"SMART"
Said ROBERT DANA
Herald Tribune
". . . Don Tannen, a smart new comedian."

"HIGH SPOT"
Said LAUR
Variety
"A high spot is Don Tannen, who when caught took down the lion's share of the applause with his songs, gags, impersonations, ventriloquism and stimulating moods."

"PERFECT COMIC—SUPERLATIVE"
Said MALICE
Montreal Standard
"Don Tannen is the PERFECT COMIC at the Normandie Roof . . . anyone who can get the customers rocking on an opening night the way Tannen did this week, is in the superlative class indeed. His imitation of Lawrence Tibbett singing 'Accentuate the Positive' is something both hilarious and devastating."

DON TANNEN
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NORMANDIE ROOF
MT. ROYAL HOTEL
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Vogue Terrace, Pitt. Name Band Spot, Plans 1946 Resort Buildup

Pittsburgh, Aug. 28.

Vogue Terrace, 1,100-seat theatre-restaurant located in Alpine hotel, East McKeesport, about 14 miles from heart of Pittsburgh, has plans for next summer which will make it not only a top-flight nitery but also a summer resort of sorts and big daytime operations as well.

Bill Household, owner, is having plans drawn up for outdoor swimming pool, with cabanas and sand beach, tennis courts and other attractions, including modernistic cocktail lounge. Plenty of acreage around the site and Household may eventually build a small golf course, too.

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COPA, MIAMI BEACH, TO DO $68,000 FACELIFTING

Miami Beach, Aug. 28.

Copacabana Club, Miami Beach, previously reported spending $10,000 for refurbishing, has upped that figure to $68,000, which includes an almost complete reconstruction job.

It is the only night spot here spending such an amount for plaster surgery in anticipation of the new season.

Murray Weinger, owner of the Copa, has definitely signed Joe E. Lewis for an appearance at the club some time in February.

Gabby Hayes Yanked Out Of Par, N.Y., by Republic

Gabby Hayes, who was scheduled to start at the Paramount, N. Y., Wednesday (5), ha sbeen recalled by Republic Pictures and cancelled the date. He was to have gone in with the Andrews Sisters show.

Tim Herbert is replacing.

Miss America Booked

The Miss America to be selected at the Atlantic City beauty pageant, along with runner-ups, has been booked for the Adams theatre, Newark, week of Sept. 13. Other dates still to be lined up.

Contest entry blank stipulates vaude engagements.

Street Repairs Force Closing of Met., Cleve.

Cleveland, Aug. 28.

After only two weeks of all-Negro vaude, Manny Stutz's Metropolitan theatre was forced to shut down, as result of traffic-stopping construction work on street.

House, now virtually marooned, expects to reopen with flesh shows in late September with Saul M. Rosen and Harold Evans again backing.

Mex Vaude Resuming Use Of U.S. Acts; Herzogs Set

Mexican importations of American vaude talent are resuming with the booking of the Herzogs for the Iris theatre, Mexico City, Sept. 13.

Last American act to play that house was the Dante unit, "Sim-Sala-Bim," around two years ago.

Roy Rogers Recalled

Roy Rogers is slated to leave the J-E Ranch Rodeo at the conclusion of its Boston engagement, because of film commitments with Republic. Show, produced by the Arena Managers Ass'n, opens in Philadelphia, Sept. 15 and follows through with Montreal, Sept. 23, and Boston, Nov. 8.

Rogers is in on a percentage deal.

DDT

Continued from page 39

been doing business to warrant their cost. They have not been selling records to any great extent either, beyond three or four names. This condition must be improved and quickly.

Agencies see as an answer to the problem the quick development of new talent and this time there is actually a definite inclination by agency men to keep these new outfits as free from debt as possible. That's a start in the right direction and one that will keep the business in a healthier condition if it's maintained. Whether it will be remains to be seen. The dog-fight that existed in the business in 1939, when a couple dozen new bands appeared on the scene in the space of a couple months and a buyer's market was created by the intense competition among the agencies, could easily be repeated. That period left so many bands deep in the red that they did nobody any good any way. They achieved only the distinction of blocking the progress of the business as a whole.

The few bands that have been formed in the past six months or so, namely Randy Brooks, Shorty Sherock, Ray Bauduc, Johnny Morris, are all pretty much on an even keel financially, it's claimed. And this was accomplished in an era of high musician salaries. If it can be done now it can be done later when competition gets tougher and salaries go down. What will probably help it is that the more progressive location buyers are realizing that for their own salvation, if they intend to stay in business very long, they must pay a band a salary that will at least allow it to break even. Many more of the $58,000 and $38,000 bankruptcies filed in the past by such leaders as Bobby Byrne and Jack Teagarden must in the end, it's felt, destroy the band business.

Shaw-MCA

Continued from page 39

with "Begin the Beguine" he was with General Amus. Just before he went into the Navy a couple years ago, Morris bought his contract from GAC for $15,000, which probably was never completely earned back in commissions from the leader since he fulfilled only a few dates before entering service.

Shaw's exit from the Morris agency, plus the disappearance last year of Glenn Miller over the English Channel, puts that agency right back where it started before the war, except for the acquisition of Charlie Spivak. Latter was moved to Morris from GAC at the same time Miller's contract went, and as part of that deal. When the deal was made, and Benny Goodman was fighting to get out of his MCA contract, presumably to go with Morris, it looked like Morris might come up with a bevy of crack names post-war. Goodman has since gotten his MCA release, but remains a free agent.

Newark Burley Reopens

Newark, Aug. 28.

Reopening of the Empire theatre, the area's sole burleycue shack, will take place tomorrow, with Beverly Lane starring in "Swingtime." Jesse Myers once again will be manager.

Ace Goodrich, Comic In GI 'Stars-Gripes,' To La Martinique, N.Y.

Ace Goodrich, comic, recently discharged from the Army, where he appeared in "Stars and Gripes," has been signed for La Martinique, N. Y., starting Jan. 3. Goodrich, prior to entering service, sang under the name of Ace Newell at the Fairfax hotel, N. Y., and was a featured comic in one of the Diamond Horseshoe, N. Y., shows.

La Martinique has Lou Holtz and Jo Stafford starting Sept. 11, and Sophie Tucker for Oct. 23. Hal Winters, last seen in N. Y. at the Havana-Madrid, has been set for the Tucker show.

Enrica and Novello open the spot tonight (Wed.) as replacement for Franks & Janyce.

CAPPELLA AND PATRICIA

"Provide ESTHETIC DANCE PATTERNS to arrangements of music by CHOPIN, DVORAK . . . The dancers are making their first New York appearance in several months after some HOLLYWOOD PICTURE MAKING in which they undoubtedly had an opportunity to work SOME STUNNING NEW ROUTINES. Their work NEVER PALLS OR TENDS TO TIRE THE SPECTATORS with OVERZEALOUS STYLIZING. Rather, IT FLOWS SOFTLY LIKE A LULLABY or SWIFTLY LIKE ZESTFUL RAPIDS."
—By Robert Dana, World-Telegram

"AS GRACEFUL AND FASCINATING AS A LOVE SMITTEN BUTTERFLY IS THE TALENTED BALLROOM TEAM OF CAPPELLA AND PATRICIA, seen at the completely charming Biltmore Roof, last week. Fresh from Hollywood, the attractive couple TOPPED ALL THEIR TOPPING PAST NUMBERS WITH EXHILARATING NEW ROUTINES BUILT ABOUT CHOPIN'S 'POLONAISE,' 'BESAME MUCHO,' 'HUMORESQUE' and a SPANISH SPECIALTY which is TRULY SPECIAL."
—Gene Knight, New York Journal-American

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ROLLY ROLLS

"THE MERRY PARISIAN"

BACK IN CHICAGO WITHIN 3 MONTHS, Oriental, Theatre (Aug. 23-30)
BACK IN DETROIT WITHIN 2 MONTHS, Downtown Theatre (Aug. 31-Sept. 6)
BOOKED AT THE ROXY THEATRE IN NEW YORK IN THE FALL

SOME OF THE CRITICS:
"Rolly Rolls stops the show." (Variety).
"Rolly Rolls drew thunderous applause." (Billboard).
"Rolly Rolls is worth the price of admission." (Daily News).
"Rolly Rolls plays boogie-woogie of the most violent variety and set the house roaring." (Free Press, drama critic).
"Rolly Rolls really takes over and could have kept on playing all Friday afternoon." (Sun).
"Rolly Rolls clicks alike with the street car and carriage trade." (Tribune).

MANAGEMENT—MUSIC CORPORATION OF AMERICA

Night Club Reviews

Diamond Horseshoe
(NEW YORK)

Billy Rose presents "Toast of the Town"; staged by John Murray Anderson; songs, Rose and Dana Suesse; dances staged by Harriet Hoctor; costumes, Audre; music director, Vincent Travers; with Joe Howard, Jacqueline Hurley, Ann Pennington, Sid Catlett, The Amazing Mr. Ballantine, Fritzi Scheff, Watson Sisters, Michael Edwards, Willie Solar, Bill Acorn, Mitchell Brother, Jimmy Allison, Emma Francis, Line, Showgirls, Vincent Travers and Morty Reid Orchs; opened Aug. 22, '45; $2 minimum.

Around Christmas, 1938, Billy Rose started putting on shows in the cellar of the Paramount hotel right off Broadway, and his pop-price Diamond Horseshoe has since become a national institution. His new show, which he rather cornily labels "Toast of the Town," is in stride with the lavish revues that have helped the miniature showman attain a figuratively giant stature in showbiz.

"Toast of the Town" is not the best of the Rose nitery revues; but it's certainly entertaining. It has movement, color, particularly nifty costumes and performers who know their way around a nitery rostrum.

As usual, Rose is dependent on the yesteryear names for his sock pull. While this may be somewhat of an anomaly in this present day of show biz, when the hepsters figure that you're taking a chance with oldtime performers from an entertainment standpoint, there's everything in this show—as there has been in other Rose revues of similar genre—that points up a common denominator in nitery operation . . . it pays off at the end of the week.

Heading the layout, and entertaining too, despite their years, are Joe Howard ("Wonder Who's Kissing Her Now," etc.); Fritzi Scheff ("Kiss Me Again"); Emma Francis, still doing those cartwheels and hoofing despite her 60-odd years; Ann Pennington, she of the dimpled knees, with the legmania that was the rage of the '20s; Willie Solar, with his all-too brief gibberish, which he did in the "Horseshoe" picture. And there are Fanny and Kitty Watson with their still-smash comedy talk, the topper of the whole layout. The Watsons really stopped 'em cold.

Wherein the show's younger element is concerned, there is "The Amazing Mr. Ballantine, with his backfiring magician tricks. Elongated funster has a neat sense of comedy values and whammed 'em when caught with his talk and continuously miscued stunts.

Jacqueline Hurley, with her amazing contortions, is another boffola.

The entire show has been given a nifty production by John Murray Anderson, the girls are lookers, and, when caught, there didn't seem to be a better maestro for playing a show than Vincent Travers. Harriet Hoctor has staged the dances adroitly.
Kahn.

Blackhawk, Chi
Chicago, Aug. 27.

Harry Cool Orch (15) with Jeanne Shirley, Gene Fields, Haukane & Lonya; $2-$2.50 minimum.

Harry Cool, who made his debut as an orchestra leader here several weeks ago, is a natural for this spot. Tall, dark and affable, the payees really go for him, particularly the younger element.

It's been a long time since there has been any crowding around the bandstand here for autographs but that's what they're doing, which is proof enough that Cool has carved himself a chunk of popularity. Band is commercial and pleases the majority of the customers. Only criticism is that Cool should control his brasses more. It's alright to blast in the late hours, but he should have a heart during the dinner hour.

Cool, formerly featured vocalist of the old Dick Jurgens band, gives out with most of the vocals, doing them very well. Jeanne Shirley, distaff member takes over on others.

Gene Fields has been seen to better advantage in other spots in this area. Main fault is his material, which needs plenty of pruning and revamping. Much of the stuff has been used over and over by comics before him. As a mimic, Fields does some good impressions, particularly of Peter Lorre, Fred Allen, Jimmy Stewart, Jerry Colonna and Henry Aldrich, but some of the others are not true copies and should be worked on for better results. Despite an uphill climb he manages to click, but can do much better.

Haukane & Lonya, who combine hand puppetry with dancing, are as novel a pair as has ever played this floor. Couple open behind a screned stage for demonstration of puppet manipulations that includes a pianist and miniature dance team models of themselves doing a couple of numbers. Emerging from the apparatus they continue their routines, in life size on the floor, with a cakewalk strut to "Camptown Races," "Dixie" and "Hot Time in The Old Town" winding up with a neat waltz interpretation to Tschaikowsky's "Piano Concerto" with nice lifts and twirls to exit a hit.
Morg.

Trocadero, Hollywood
Hollywood, Aug. 24.

Bobbie Ramos Orch (14), Arthur Blake, Pancho & Diane, Chavelita Duran; $1.50 cover weekdays, $2 cover Saturdays.

Arthur Blake is star of the new summer show at Trocadero and he rates top billing for his impersonations of celebs. Murderous mimicry characterizes his impressions, which he draws with bold, deft strokes. His humor is vitriolic. Much of his patter is corny, but this doesn't detract from the audiences' pleasure in hearing him rib and rip everyone from Hildegarde, Dorothy Lamour, Bette Davis and Louella Parsons to Jimmy Stewart, Frank Morgan and Ronald Coleman. Blake has to beg off after several encores.

Pancho & Diane obviously lacked rehearsal with the band on opening show, but youngsters give promise of developing into a sharp team. Pancho is better of the two dancers and shows more knowledge of showmanship in his routines. Couple's ballroom terping, with touch of boogie woogie for impromptu dance, rated callback from audience several times.

Chavelita Duran, Mexican thrush from Copacabana in Rio, was only on for first show and should be retained. Gal has a trochy, throaty style of singing Latin-American tunes. She is also very attractive, but was nervous about appearing here for first time. She needs little to make a click, except for more stage presence.

Bobby Ramos has reformed his musicrew after two and one-half years in the Army. Band has smooth arrangements of old hits that give a new flavor, as well as Latin songs. Ramos, who was on the Strip before the war, knows his crowd and how to give them what they want.
Huts.

Coronet, Philly
Philadelphia, Aug. 24.

Russell Swann, Estelle & Leroy, Gail Merideth, Mimi Walters, 5th Ave. Models (6), Mickey Alpert, Earl Denny Orch (8), Herbert Curbello Rhumba Band (4); no cover or minimum; dinners, $2.50 up.

Russell Swann's suave and showmanly magi act tops a smart bill at the Coronet.

Working with a dead-panned stooge, Swann is good for plenty of laughs as he kids the profession of prestidigitation. Highlight of the stint is his guillotine trick. It's a flashy and bewildering finale to Swann's act.

Estelle & Leroy click nicely with graceful ballroom dansapation. Gal is tastefully gowned, and the pair's personality sets well with the diners.

Gail Merideth, a looker, handles vocal chores like a vet, getting a nice hand with her renditions of "Good, Good, Good" and "Man I Love"—latter with a tricky arrangement.

Mimi Walters, pert tapster, rounds out the bill nicely.

Mickey Alpert, vet m.c., keeps the tempo of the show at fast pace with a rapid-fire patter of gags. Handles the show's finale—a "bathing beauty contest" featuring the male customers—which nets plenty of guffaws.

Fifth Avenue Models, a line of lookers, are okay in a couple of production numbers, best being a "resume" of Philly night spots.

Music ably supplied by Earl Denny's band and Curbello's rhumba aggregation.

Room almost filled when caught (Fri. evening).
Shal.

Tavern Room, Chi
(BISMARCK HOTEL)
Chicago, Aug. 22.

Antonio & Estelle, Virginia Marsh, Eddie Roth Orch (8); minimum $1.50 and $2.50.

This upper-floor bistro of old-world atmosphere, like the Walnut Room downstairs, operates its floor shows on a low budget. As a result the bills are unpretentious but often interesting. Such a bill is on tap currently.

Antonio & Estelle offer a variety of Latin dances ranging from Spanish flamencos, a conga to "Cui Cui" with bongo drum accompaniment by Antonio, to sambas and fast twirling neck swings to tune of "Mi Negra Fantasia" to click. Team makes a neat appearance in colorful costumes and work with smoothness and ease of movement.

Virginia Marsh, whose poise and mike technique belie the fact that she has only been in show biz six weeks, is a find. A former steno discovered by producer Ed Beck of the Bismarck, the gal has plenty of s.a. and is a cute beaut that talent scouts won't be long in giving the double o. Has a neat set of pipes which sells a "Show Boat" medley, "Kiss Me Again," "There's No You," "Dreams" and other ballads to solid response.

Eddie Roth's band, with several men doubling fiddle and sax and clarinet, and fronted by Harry Krueger, sax player who also emcees, cuts the show perfectly and dishes out excellent dance rhythms. In addition the sax quartet of the outfit work on "Tea for Two," and pianist Eddie Fens is spotlighted for "Rhapsody in Blue" for nice mitting.
Morg.

Earl Carroll's GI Preem

Hollywood, Aug. 28.

Earl Carroll unveiled his 22nd Vanities show over the weekend for the edification of soldiers at Camp Roberts, giving five performances Friday through Sunday.

Show, emceed by Bob Gentry, has six new production numbers, and features Nicco and Grace, Ray Mayer, Parks and Clifford, Alphonse Berge and Carr and Orland.

RKO, Hub, on 2-Wk. Run

RKO theatre, Boston, will have one of its infrequent two-week shows starting Sept. 13. Reason for the fortnight's run is showing of "Bell for Adano."

Set so far on the vaude bill are Tommy Dix and Prof. Lamberti.

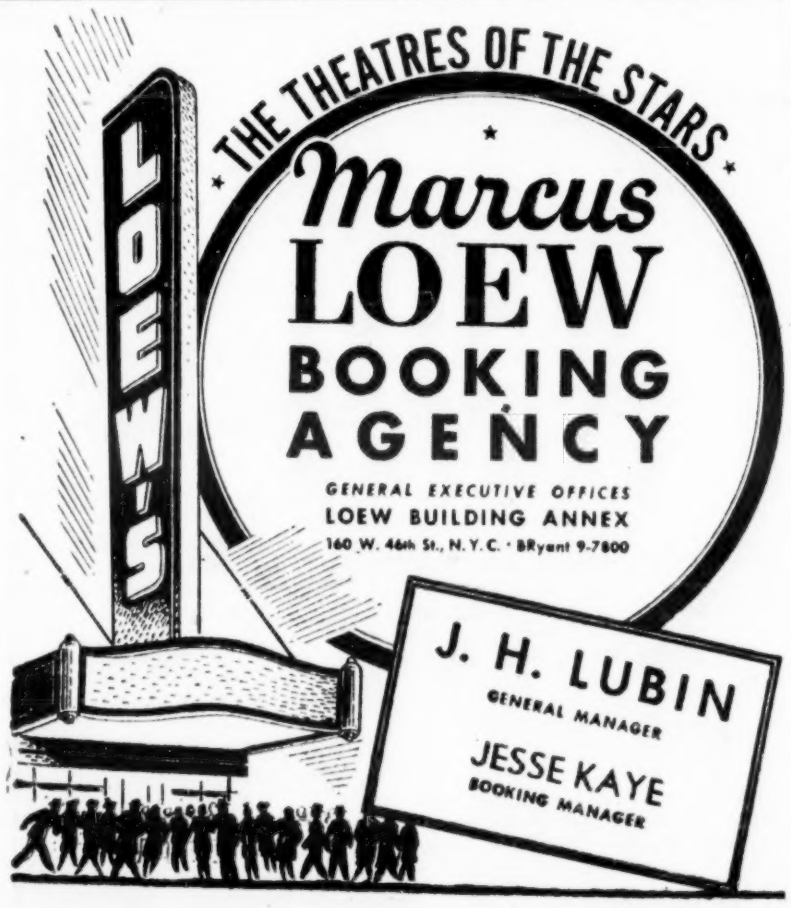
BOREO'S OPTION LIFTED

Emile Boreo, currently heading "Parisian Nights" at the Florentine Gardens, Hollywood, has had his option picked up for an additional eight weeks at the nitery.

Upon completion of this date he'll return to vaude.

Split-Week for Bayonne

Victory theatre, Bayonne, N. J., will install split-week vaudeville starting Sept. 20, booked by Al Rogers out of New York.



Variety Bills

WEEK OF AUG. 30

Numerals in connection with bills below indicate opening day of show whether full or split week

Loew

NEW YORK CITY
Capitol (30)
P Whiteman Orc
J Johnston
Lionel Kaye
State (30)
Jimmy Ross
Lois Lee
Ben Berri
Martell & Mignon
Derita & Scannell
Rochester Co.

WASHINGTON
Capitol (30)
Marimba Co.
Buster Shaver
Lenny Gale

Paramount

NEW YORK CITY
Paramount (29)
Spitalny Orc
Imogene Coca
Mack Triplets
CHICAGO
Chicago (29)
C Spivak Band
Buddy Lester
Lynn Shirley
Regal (29)
King Cole 3
Andy Kirk Orc
Beverly White
Timmie Rogers
2 Men of Rhythm

MIAMI
Olympia (29)
Jans & Lawlor
Manning & Mitzi
Bob & H Rolland
Hal Stone Co.
3 Winter Sisters

RKO

BOSTON
RKO Boston (30)
Russ Miller
Lowery & Rae
Ray English
Stan Kenton Orc
(23)
Joey Adams
Tony Canzoneri
Mark Plant
Rose Marie
Marjorie Knapp

COLUMBUS
Palace (3-5)
3 Flames
Shea & Raymond
John Boles
'On Stage' Co.
(27-29)
Shyrettos
Dick & Dot Remy
Carter & Moreland
Jess Stacy Orc

KANSAS CITY
Towers (31)
Monty & Fulton
Jane Slater
Vaughan & Wright
Frankie Ray
LOUISVILLE
National (31)
J Calvert Show
NEWARK
Adams (31)
Connie Haines
Jackie Gleason
Charioteers
LeRoy Bros Co
Cairis B & Marilyn
PHILADELPHIA
Carman (31)
Ballard & Ray
George Cass
4 Kings
Tom O'Neil
PROVIDENCE
Metropolitan (30)
Gene Krupa Orc
J & B Paysee
Cy Reeves
ROCKFORD
Palace (31-2)
Willey & Dare
Vince Gottschalk
Wagner & Hamilton
Bob McElroy
Dolores Ann
(One to fill)
SPRINGFIELD
Court Sq (30-2)
3 Crandall Sis
Ted Smith
Art Ward
Tom & Tess Carr
Tip Tap & Toe
(One to fill)
WASHINGTON
Howard (30)
Lionel Hampton O
2 Zephyrs
Otto Eason
D Washington

Cabaret Bills

NEW YORK CITY

Bernie Grauer
Bill's Gay 90's
Ethel Gilbert
Charles Strickland
Jack Ryan
Harold Willard
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Cafe Society (Downtown)
Susan Reed
Imogene Coca
Benny Morton orc
Robert Penn
Carousel
Nan Blakstone
Copacabana
Mitzi Green
Mario & Floria
Don Dennis
Estelle & Leroy
Garwood Van Orc
Mark Monte Orc
Hotel Roosevelt
Eddie Stone Orc
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Jane Pickens
Paul Winchell
Hermanos Wins 3
Bob DuPont
Kelly's Stables
Dotty Reid
Dick Styles 3
Vivian Garry Trio
Aida
La Martinique
Marion Colby
Jane Dillon
Enrico & Novello

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Martellis & Mignon
CLEVELAND
Palace (31)
Dick Haymes
Helen Forrest
Dick Leslie
Shyrettos
Blair & Dean
(24)
F. Carle Orc
Winick & Mae
Jerry Mann
Lee Wiley
SAN FRANCISCO
Golden Gate (29)
R Sherwood Orc
Mills Brothers
L Laverne & B
Bob Williams
(22)
Skinnay Ennis Orc
Tari Vance
Frackson
Whitey Roberts
Joel Herron Orc
Frolan Maya
Coo Rouge
Irwin Polk Orc
Diamond Horseshoe
Joe E Howard
Watson Sis
Fritzie Scheff
Ann Pennington
Willie Solar
Mc Ballantine
Syd Catlett
Jacqueline Hurley
Michael Edward
Bill Acorn
Emma Francis
Mitchell Bros
Jimmy Allison
Bill Moore
Four Rosebuds
Vincent Travers Or
Morty Reid Orc
Havana-Madrid
Duanos
La Franconi
Calgary Bros
Dolores Del Carmen
Catalino Orc
Bartolo Orch
Hotel Ambassador
Louis Betancourt O
Jules Lande Orc
Hotel Astor
Sammy Kaye orc
Hotel Belmont Plaza
Bobby Baxter
Fay Carroll
Kathryn Duffy Ders
Nino Morales Orc
Payson Re Orc
Hotel Biltmore
Bob Grant Orc
Lillian Cornell
Hotel Commodore
Mishel Gorner Orc
Hotel Dixie
Teddy King Orc
Bob-Maxine Gates
Hotel Edison
Jose Cortez Orc
Essex House
Stan Keller Orc
Ruth Cleary
Hotel Lexington
Mona Kai
Tapu Kana
Tahona
Maile
Mokihana
Harold Aloma Orc
Hotel Lincoln
Les Elgart orc
Hotel New Yorker
Joan Hyldoft
Terry Brent
Phil Romaine
Neil Fontaine
Arnold Shoda
Chuck Foster Orc
Sunny Raye
Hotel Pennsylvania
Woody Herman O
Hotel Plaza
Liberace
Jan Murray
Socasses Orc
Ernie Stewart Orc
Latin Quarter
Pat Rooney
Raye & Naldi
Dick Buckley
Noel Toy
Ming Ling
Hoo Shee
Shiela Bond
B Wells 4 Fays
Marianne
Wanger Girls
Wini Walsh
Marty Beck Orc
Leon & Eddie's
Eddie Davis
Monroe Seton
Myrtle Dunedin
Esta Tea
Hudson & Aharae
Wagner Sis
Yost Minie Men
De Mirandas
Stella Mills
Art Waner Orc
Monte Carlo
Dick Gasparre Orc
Jean F Murray
Lady Anne
Alberto Orc
Rogers Corner
Harry Lefcourt Orc
Clark's Hawaiians
Harold Green
Freshmen
Mars Trio
Korn Kobblers
Sig Schatz Orc
Spivy's Roof
Spivy
Carter & Bowie
Jayne Manners
Stork Club
Morales Orc
Ernie Holst Orc
Stan Keller Orc
Versailles
Jerry Cooper
Darlene Zito
Jack Harwood
Gloria Davis
Kendall Kelly
Miriam Seebold
Dick Smart
Joe Ricardel Orc
Village Barn
Wally Ross
Continentals
Moore Sis
Tiny Clark
Eddie Ashman Orc
Zanzibar
Cab Calloway Orc
Count Le Roy
Day, Dawn & Dusk
Berry Bros
Pearl Bailey
Bill Bailey
Peewee Marquette
Cook & Brown
Dorothy Sanders
Claude Hopkins Orc

Warner

NEW YORK CITY
Strand (31)
Charlie Barnett Orc
Bunny Briggs
Gil Maison
PHILADELPHIA
Earle (31)
D. Ellington Orc
Howell & Bowser
Sleepy Williams Co.
(24)
Enoch Light Orc
Joe Besser
Hal LeRoy
Grace Drysdale

Independent

NEW YORK CITY
Music Hall (30)
Josefa Rosanska
Harriet O'Rourke
Black Bros.
Iherin
Lee Fairfax
4 Macks
Roxy (29)
Connie Boswell
Carl Ravazza
Condos Bros
Gene Sheldon
LONG ISLAND
Jamaica (30-2)
Peggy Taylor 3
Arlyn Chandler
Three Dale Sisters
(Two to fill)
Woodside Park (2 only)
Eleanor Bowers
Two Tones
Jack Waldron
ATLANTIC CITY
Steel Pier (2)
Steve Evans
Al & Connie Fanton
Wayne Marlin 3
C Dolphin Co
B Goodman Orc
Elliott Lawrence
BALTIMORE
Hippodrome (30)
Dave Apollon Co.
Anthony & Rogers
Roberts Sis, White
Royal (30)
4 Ink Spots
Cootie Williams Orc
Coke & Poke
Ralph Brown
State (30-1)
Tones
Eddie Edwards
Sensational Marcos
(One to fill)
(2-5)
Louis Vogel
DeMilo & Mart
(Two to fill)
CAMDEN
Towers (31-3)
2 Jacks
Gene Straus
Sabin's Co.
Doodles Weaver
4 Elgins
CHICAGO
Oriental (31)
Tony Pastor Orc
Eddie Peabody
Jerry Bergen
3 Little Sis
HARTFORD
State (31-2)
Joey Adams
Tony Canzoneri
Mark Plant
Elly Ardette
Phil Moore 4
Sue Ryan
Orlando Sis
Willow Grove Park (2 only)
J Lane & Birds
Eddie Edwards
Sensational Marcos
(Two to fill)
(3 only)
Eleanor Bowers
2 Tones
Jack Waldron
Esquires
(One to fill)

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'On Stage' Vaude Unit

"On Stage Everybody," which started its career as an air show on the Blue and was later made into a film by Universal, has been set as a vaude unit and goes into the Palace, Columbus, Sept. 3, and Palace, Cleveland, Sept. 7. Layout is produced by Lou Goldberg.

In the cast are Cyril Smith, June Brady, Jean Hamilton, Beatrice Fung Oye and Strawberry Russell.

Broadway Spiffy; Weather Ups Biz; 15 Shows Strong Enough to Last Thru Winter; 'Strauss' to Open the Season

Broadway perked up smartly last week with increases all along the line. Record coolness at weekend was a break for theatres, and overcast sky kept patrons in town. New season will get started next week, with 15 attractions out of 20 rated strong enough to extend well into winter. Of the three plays that laid off "The Voice of the Turtle" appears to have the best chance against the incomers.

First premiere will be "Mr. Strauss Goes to Boston," which lights up the Century (formerly Jolson's) next Wednesday (5).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"A Bell for Adano," Cort (D-1,063; $4.30). Illness of Fredric March forced show off last Wednesday (22); due to resume next Monday (3); played 30½ weeks.

"Anna Lucasta," Mansfield (52nd week) (D-1,041; $3.60). Was underestimated previous week, when takings approached $18,000; bettered that mark last week.

"Bloomer Girl," Shubert (47th week) (M-1,328; $5.40). Going into the 12th month, and strong; last week takings were around $32,000.

"Carousel," Majestic (19th week) (M-1,681; $6). List's top grosser has enormous advance sale; getting nearly $48,500 weekly.

"Dark of the Moon," 48th Street (23d week) (D-1,319; $4.20). Shuberts persist in keeping this one going but it has been losing money; up to $12,000; best gross this summer.

"Dear Ruth," Miller (37th week) (C-930; $4.20). Back in prime form, with the pace over $18,000; doing alright in Chicago, too.

"Follow the Girls," Broadhurst (72d week) (M-1,179; $4.80). Supposed to leave for the road in month or so but well over the stop limit; nearly $26,000.

"Harvey," 48th Street (43d week) (C-925; $4.20). Nothing tops this comedy in ticket demand; around $19,000 every week.

"Hats Off to Ice," Center (59th week) (R-2,944; $1.98). One of the attractions in Radio City, and it's cleaning up, with gross now nearly $40,000.

"I Remember Mama," Music Box (46th week) (CD-940; $4.20). Right back in capacity stride, with the count almost $21,000; standees most times.

"Late George Apley," Lyceum (26th week) (C-993; $4.20). Picked up and went to around $12,000; class draw but one of the most entertaining plays on list.

"Life With Father," Empire (299th week) (C-1,082; $3.60). Number of repeaters is numberless, which is why it continues to make some coin even in summer; $7,000.

"Marinka," Winter Garden (6th week) (O-1,522; $4.80). House has been leased for films, and this musical must move; making some profit; picked up to $27,500.

"Oklahoma!," St. James (126th week) (M-1,522; $4.80). Like "Father," this crack attraction is an institution on Broadway; standees all times; over $31,000.

"On the Town," Beck (35th week) (M-1,214; $4.80). Registered best week since moving here, count going to around $30,500.

"Song of Norway," Imperial (53d week) (O-1,427; $6). Another musical ("Spring in Brazil") due here during fall but this great grosser will probably be parked elsewhere; $39,000; jumped $3,000.

"The Glass Menagerie," Playhouse (21st week) (CD-865; $4.20). Selling out all performances, gross being more than $18,500.

"The Voice of the Turtle," Morosco (C-939; $4.20). Resumed Monday after six-week layoff; now in 73rd week; Elliott Nugent, Martha Scott and Vicki Cummings comprise cast; 16 standees.

"The Wind Is Ninety," Booth (10th week) (F-712; $3.60). Due to leave soon. "You Touched Me" booked in Sept. 25; in the red from start; $6,500; best gross to date.

"Up in Central Park," Broadway (30th week) (O-1,900; $6). Bounced up and approached $38,000; one of the town's great grossers.

Neighborhood

"The Two Mrs. Carrolls" (with Nancy Carroll), Flatbush, Brooklyn.

"Soldier's Wife," Windsor, Bronx.

'Overtons' Mild $9,600 To Open Det. Season

Detroit, Aug. 28.

In its first week at the Shubert-Lafayette, "The Overtons" drew a mild $9,600 to open the new legitimate season.

Comedy with Jack Whiting, Margaret Hayes and Dorothy Mackaill is continuing a second week, with grosses building better. It will be followed Sept. 2 by another repeat of "Tobacco Road."

Wow $36,300 in Frisco For 'Rose Marie' Finale

San Francisco, Aug. 28.

Third and last week of San Francisco Civic Light Opera Co. revival of "Rose Marie" at 1,776-seat, $4.20-top Curran theatre jammed house to rafters for $36,300 take.

Fat $13,000 reported at 1,509-seat, $3-top Geary, next door, with Leo Carrillo in "The Bad Man." Sensational $23,000 advance seat sale was reported on following opus, "Suds in Your Eye."

'Strauss' $25,200 In 2d Boston Wk.

Boston, Aug. 28.

"Mr. Strauss Goes to Boston," which has one more stanza of three-week run at Shubert before New York, is picking up every day. Last week did $25,200. Book has been pruned by Leonard Levinson and whole offering tightened up.

"Life With Father," which succeeded "Ziegfeld Follies" film at Colonial, Monday (27), had fine advance sale. Good advance for "Ten Little Indians," which opened at Plymouth Monday (27). "Devil's Galore" opening tonight at Wilbur.

'REBECCA,' 'WORDS' OPEN TO SAD L. A. GROSSES

Los Angeles, Aug. 28.

Cool press notices and even cooler boxoffice reception marked the advent of two new plays here last week. "Rebecca" opened at the Biltmore Monday night and was not heartily received, which is shown by an estimate of $8,000 for the stanza. "Song Without Words" premiered to an unjammed first-night house at the Philharmonic has had steadily dwindling returns to garner only $21,000, somewhat under the nut.

El Capitan's "Blackouts of 1945" rated usual $14,800 for the 165th frame. "Motel Wives" at the Musart went back to usual $3,500 for the fourth week.

'Indians' Fair At $11,500 in Seattle

Seattle, Aug. 28.

"Ten Little Indians," in a full week at the Metropolitan, garnered $11,500, only fair, last week.

'Mill' Revival Prior To 'Show Boat,' Ziegfeld, N.Y.

Billy Rose has booked the Coast revival of Victor Herbert's operetta, "The Red Mill," into the Ziegfeld N. Y., for an eight-week period. It will not interfere with the Kern-Hammerstein revival of "Show Boat" in the same spot early in winter. "Mill," which is faring very well on the Coast, will open here Oct. 16, and remain until Dec. 8.

Ziegfeld will be turned over to the author-managers of "Show Boat" after that date, their attraction being listed to premiere Dec. 24.

52-Week, 4-Walls Rental for 'Lucasta' At Chi Civic Theatre

One of the most unusual booking and rental deals for an out-of-town theatre is the arrangement covering the engagement of "Anna Lucasta," road company of which opens at the Civic theatre, Chicago, next month. Nick Holde, general manager for John Wildberg, drama's presenter, has leased the Civic for 52 weeks with an option for an additional year. It is a four-walls rental and the time element indicates the confidence of the show's management that "Anna" will duplicate the Broadway run at the Mansfield.

"Anna" has passed the year's mark and the business still approximates capacity. Civic, an independent house, was operated with varying success until "The Glass Menagerie" scored at its tryout there last winter. No colored-cast drama has topped the play's success on Broadway with the exception of "The Green Pastures," which also played the Mansfield. That play is due to be revived this season by Jean Dalrymple.

'Father' 17G in 3d Wk., Wash.; Big 'Okla.' Advance

Washington, Aug. 28.

"Life With Father" in its third week annexed $17,000 in eight performances. This gives it a total gross of $58,000 in three weeks, bucking the hot August temperatures.

The National boxoffice will be closed this week to take care of a mountain of mail orders for "Oklahoma!". This comes in Sept. 10. There will be few tickets left when the boxoffice sale opens Sept. 3.

"Polonaise," with Marta Eggerth and Jan Kiepura, comes in Sept. 24 and already it has mail orders. Beforehand customers are sending in orders for Spencer Tracy in Robert E. Sherwood's "The Rugged Path." It looks as though this show will sell out for the two weeks it is here, when it comes in October.

Inside Stuff—Legit

Some of London's theatres closed during the war because of bomb damage, and other reasons, are due to reopen soon. First house definitely so listed is the Criterion which relights with a revival of "The Rivals," week of Sept. 17. Criterion was not damaged but was used since 1940 by the British Broadcasting Company as a radio studio. Audiences were men in uniform.

Only the walls of the Lyceum and Gaiety are standing, but may be rebuilt, there having been rental offers. The Prince Edward is being used as a club for service men and is in good condition, but the Drury Lane, although used as offices for ENSA, is considerably damaged. So are the Kingsway, Holborn, Empire, Little, Shaftesbury and Queen's.

Al Dalzell, who was sent to the Philippine area to manage the USO unit of "Oklahoma!", has returned, but is slated back into the western Pacific with another show being readied for GIs. It was just a trip for Dalzell, who was supposed to have replaced Solly Pernick, but the latter remains on the job by Army orders. Pernick was formerly a business agent for local No. 1, N. Y. stage hands' union.

It was previously reported that USO's "Oklahoma!" would be brought back, then sent into the European area of American occupation. Because of Japan's surrender an alternate plan is to travel the show to Europe from its present territory.

Three name players were down with illnesses during the past two weeks, all now reported okay or on the mend. Cornelia Otis Skinner was in dangerous condition with a strep throat, but is out of the hospital and at her home in Connecticut. Frederic March, who recently resumed in "A Bell For Adano" (Cort, N.Y.), developed an infected elbow and penicillin was used, play closing last Wednesday (22). It is still dark, not being due to open until next Monday (3). Ruth Weston was forced out of "Oklahoma!" (St. James) with pneumonia and after hospitalization is recuperating at her home in Westport. She is due back in the show Monday.

John Dow of the staff of Playbill, which supplied programs for legit shows on Broadway, has turned novelist, as a hobby. His first yarn is "The Little Boy Laughed," recently published by Mystery House. It's a murder mystery.

Dow's novel was inspired by the devilish kid in "George Washington Slept Here," which was successfully presented at the Lyceum, N. Y. (Ernest Truex) in 1940, and ever since widely used in summer stock.

"Carmen Jones" opened at the Erlanger, Chicago, Saturday (25) on schedule despite the transportation fears of advance agent Ned Alvord. Coast jaunt spanned 86 days during which the musical grossed $464,377, biggest week's gross of $49,819 being registered at the Philharmonic, Los Angeles. Top gross for a single performance was at Sacramento, count being $9,315.

'Jones' Sellout Opening in Chi, 33G Advance; 'Ruth' $20,000, 'Turtle' 19½G

Chicago, Aug. 28.

New season officially got underway Saturday night (25) with the opening of "Carmen Jones" at the Erlanger to a sellout performance of $3,700. With $33,000 in the till on advance sales for the first four weeks (at this writing), there is every indication the Billy Rose opus is in for a healthy run. Cool weather and the return of gas, ration free, upped receipts at all houses last week. Great Northern relights Sept. 3 with "The Overtons," with no date set yet for reopening of New Shubert.

Estimates for Last Week

"Carmen Jones," Erlanger (1,500; $4.20). Opening night Sat. (25) was sellout at $3,700 with healthy advance sale.

"Dear Ruth," Harris (19th week) (1,000; $3.60). Just a little short of capacity with great $20,000.

"Good Night, Ladies," Blackstone (3rd week) (1,200; $3). Picked up with the others to hit $13,000.

"Voice of The Turtle," Selwyn (47th week) (1,000; $3.60). Still keeps rolling along with nice spurt to $19,400.

'Devils' Chilled, $3,500 In 4 at New Haven Bow

New Haven, Aug. 28.

Shubert got off to a lightweight start with preem of "Devils Galore." Show drew lukewarm notices. Approximate gross of $3,500 was weak for four performances at $3 top.

Current is break-in of "Carib Song," for three days (30-1), with fair advance sale. Next week gets opening of "Therese" for a last half (6-8) and follows with "The Tempest" for Sept. 13-15. "The Assassin" is due for four shows (27-29).

"Oklahoma!" comes back to its birthplace here for week of Oct. 18.

4 Philly Debuts In Two Weeks

Philadelphia, Aug. 28.

With Philly's official opening—"Make Yourself at Home" at the Locust last night—out of the way, attention is now centering on that quartet of newcomers due in a fortnight.

First there were three of them skedded for the 10th; then a 4th was added; then one was set back to Tuesday (11th); next that one was restored to Monday, the 10th, and another was advanced to Saturday (8th). And that's the way they're lined up now—one on the 8th and three on the 10th, although it's still almost safe betting that one or more of the trio is held back until later in the week.

At latest writing, however, Shuberts' production (with Albert de Courville) of "Emily," with Simone Simon, is set for the Walnut on Saturday, Sept. 8, with the same combination offering "The Ryan Girl," with June Havoc and Edmund Lowe, listed for the Forrest on the 10th where it follows 19 weeks of "Oklahoma!". Also on Monday, the 10th, will be "Deep Are the Roots," at the Locust, and "Forever Is Now" at the Shubert. Former, which is being directed by Elia Kazan, is in two weeks, while "Forever Is Now," produced by Gertrude Macy and featuring Vivienne Segal, is in for a single week only.

On the 17th, "Foolish Notion" starts off ATS subscription season at the Shubert with La Bankhead as season's first big name. It will be followed by "The Hasty Heart" (also ATS) on Oct. 1. "Therese," with Eva Le Gallienne, Victor Jory and Dame May Whitty, is still set for the Locust on Sept. 24, but "Flamingo Road," mentioned for same night at Walnut has been cancelled. As a matter of fact, both Forrest and Walnut have booking gaps on 24th. Former gets its first musical, "Girl From Nantucket," week of Oct. 8, with another tuner, "Slightly Perfect" skedded for late in the month.

"Make Yourself at Home" had lame advance sale on opening last night, but that wasn't surprising considering Philly, with gas rationing off, is mostly at the Jersey shore resorts. Sally Eilers' name helps some with local notices deciding whether new comedy will get any real dough. Last week, "Okahoma!" got $37,400 again, all the traffic would bear and big Guild musical will do the same during final two weeks at the Forrest.

Propose Merger

Continued from page 7

share of Setay capital stock will receive 6½ shares of new common. No shares will be issuable in respect of stock of Republic Pictures Corp. since all outstanding stock is owned by Setay.

Purpose of planned merger is to integrate the three companies into a single corporation with the dominant business being the production and distribution of motion pictures, to liquidate existing dividend arrears on Consolidated's preferred, to make earnings arising from the film business available for distribution as dividends and cut the present annual dividend requirements of $830,000 on Consolidated preferred stock and to make possible the raising of additional capital for expansion. Consolidated preferred dividend arrearages amounted to $13.50 a share as of last July 1, or $5,400,000.

Consolidated company will carry on the film lab. and accessory biz of Consolidated Films Industries, while Consolidated Molded Products Co., engaged in the plastic field, will become a subsidiary of the Consolidated company.

'Roberta' Hot $4,300 In Revival at St. Loo

St. Louis, Aug. 28.

Wheeling into the 12th and final week of its 27th al fresco season in the Forest Park Playhouse, the Municipal Theatre Assn. is presenting Jerome Kern's "Roberta." Cooling breezes, plenty of radio ballyhoo and an outstanding cast lured an opening-night mob of 10,700 last night (Monday). The gross was approximately $4,300. It was the largest opening night of the season.

Newcomers who scored are Margaret Irving, Ruth Bond and Milada Mladova, former ballerina of the Ballet Russe. Other faves who also clicked are Martha Errole, who returned to play the role of "Roberta"; Jack Good, and Sibyl Bowan, comedienne. Outstanders in support are Morton Bowe, George Britton, Cora Tracy, Fred Harper and Earle MacVeigh. Dan M. Ecklet, dancer director for the outdoor enterprise, also won the mob with his own dance routines.

House is virtually sold out on week and barring rain, a gross of approixmately $50,000 should be rung up.

"Sari" wound up its one-week stand Sunday (26) with a fair b.o. record. Cloudburst on Tuesday (21) washed away that performance. It was the fourth time that a performance was lost due to rain during the current season. A total of 60,000 customers rolled up an estimated gross of $40,000. Dorothy Stone and Charles Collins, making their local bows here, scored heavily. Others who copped posies are William Lynn, Earle MacVeigh, Leroy Operti, Mack Harrell, Fred Harper and Mimi Benzell.

Current Road Shows

(Period Covering Aug. 27-Sept. 8)

"Laffing Room Only"—Cass, Detroit.

"Tobacco Road"—Shubert Lafayette, Detroit.

"Ten Little Indians"—Plymouth, Boston.

"Life With Father"—Colonial, Boston.

"Carib Song"—Shubert, Boston.

"Devils Galore"—Wilbur, Boston.

"Ten Little Indians"—Auditorium, St. Paul (2-3); Parkway, Madison (5); Fischer, Danville (6); Orpheum, Springfield, Ill. (7); Shrine Mosque, Peoria, Ill. (8).

"Carmen Jones"—Erlanger, Chicago.

"The Voice of The Turtle"—Selwyn, Chicago.

"Good Night, Ladies"—Blackstone, Chicago.

"Dear Ruth"—Harris, Chicago.

"The Overtons"—Great Northern, Chicago.

"Oklahoma"—Forrest, Philadelphia.

"Make Yourself at Home"—Locust St., Philadelphia.

"Therese"—Shubert, New Haven (6-7-8).

"Rebecca"—Biltmore, Los Angeles.

"The Bad Man"—Geary, San Francisco.

"Deep Are The Roots"—McCarter, Princeton, N. J. (8).

San Carlo Opera Co.—Lyric, Bridgeport (6); Boston Opera House, Boston (7-8).

"Blackstone"—Royal Alexandra, Toronto.

"You Touched Me"—Playhouse, Wilmington (7-8).

Todd Attorney Unearths Precedent To Back Claim on 'Harvey' Share

Instance of a manager losing possession of a theatre during the run of a hit such as "Harvey," at the 48th Street, is unprecedented, which is why Broadway is keenly interested in the contest between Mike Todd, who is operating the house, and Brock Pemberton, show's producer.

Todd's lease expires Nov. 30, but he contends "Harvey" should be regarded as a joint venture because he booked the show into the 48th Street and there were talks between them about moving the show elsewhere. Unusual case will probably be tried late next month, Todd filing counterclaim against Pemberton's application for an injunction.

The joint-venture contention is made for the first time in show business, but Arthur F. Driscoll, of O'Brien, Driscoll & Raftery, attorneys for Todd, discovered a legal precedent in support of his claim. Case was not theatrical, but also involved a lease, court ruling in favor of a plaintiff who argued that he was entitled to continued participation in the profits of a hotel deal. Franklin Waldheim, attorney for Pemberton, said the joint-venture contention was evidently an idea to "draw a red herring" over the original complaint.

Court did not issue an injunction against Todd from withdrawing advance ticket sale money on deposit. Indicated that Justice Irving Levy of the N. Y. Supreme Court was reluctant in establishing a precedent about the handling of such coin, which Pemberton contended was a trust fund. In show circles it is figured that the court may decline to interfere since there was no loss sustained by either side.

Understood that the advance-sale money on hand is now intact, same as before the controversy started, it being reported that Todd took no profit from the 48th Street for the last month or so, deposit being limited as to withdrawals.

Todd feels that he didn't get a square deal and should have been informed of Pemberton's intention to sign with the landlord (Leblang estate). Pemberton declares that Todd failed to inform him as to whether he could get another theatre and felt he had to protect himself. He said that had Todd contacted him the extension may have been stymied.

The opponents had no direct contact with each other during most of the summer. They met at the League of New York Theatres last week, however, and shook hands but the legal proceedings will be pushed. Some change in contract provisions may result from the case and the possibility of a producer bonding a house owner is discussed.

INDPLS. LEGIT HOUSES SET FOR BUSY SEASON

Indianapolis, Aug. 28.

The lid will be lifted on the local legit season Sept. 23, when "Ten Little Indians" opens four-day stand, at the English. House reports that more attractions are on the books now than at this time last season, which was the biggest in 15 years.

Sidney Page and Cecil Byrne will open their series at the Murat with "Uncle Tom's Cabin" Oct. 18-21. The partners, who made a successful debut last season, also have carded Victor Borge, Veloz and Yolanda, Paul Draper and Larry Adler, Gracie Fields and Charles L. Wagner's production of "Martha," to date, with other attractions pending. The Murat will be put to greater use this season than at any time since the Shuberts had it.

Schenectady Tryout

Schenectady, Aug. 28.

The Erie will tee off its season Sept. 6 with a tryout of "The Boy Who Lived," first play to premiere in Schenectady since a comedy of the late Don Marquis was presented at the Mohawk Drama Festival about six years ago. "Boy," which features Jeanne Cagney, Claire Windsor and Vaughan Glazier, is due, at the Broadhurst, N. Y., the following week.

Fabian Theatres have booked the play for three days.

Leases Md. Theatre, Balto

The Mutual Theatre Corp., N. Y., has leased the Maryland theatre, Baltimore, for legit shows.

Ashton Stevens Back To Rag After Long Vacation

Chicago, Aug. 28.

After an absence of several months, Ashton Stevens, vet drama critic of the Chicago Herald-American, is back on the job, teeing off the new season with his reviewing of "Carmen Jones," which opened at the Erlanger Saturday night (25). Stevens resumed his daily column yesterday (27), with first Sunday feature scheduled for Sept. 2 issue.

Stevens took a longer vacation this year than usual, feeling the need of an extended rest, and spent most of his time at Winona, Minn. While away his duties were taken over by Copeland C. Burg, one of the paper's editorial and rewrite men.

Ticket Diet Gives Brokers Indigestion On 'Ninety,' 'Moon'

Some ticket brokers are mum but others are steaming over alleged "orders" to sell tickets for "The Wind Is Ninety," Booth, and "Dark of the Moon," 46th Street. Both are Shubert shows and both are reported operating in the red.

Bundles of tickets for the duo are reported handed to the agencies with instructions to dispose of them or "eat 'em." Several brokers are said to have taken a loss last week on unsold tickets for the two shows.

Forcing of agency sales is in direct violation of the ticket code, regulations being so framed that brokers would have no reason to complain they were stuck with unreturnable tickets. That was an old excuse for high prices during the times when "buys" were in vogue. Reported that other managers upon hearing about the attempt to force the agency sales registered a complaint with the code enforcement authority. Code is on a year-to-year basis and expires next Monday (3) Labor Day. So far agencies have not been asked to sign the code for the new season.

ABRAHAM-ASHBY NEW TEAM OF MGRS.

Among the season's entrants into the managerial field this season will be Saul Abraham and George Ashby. They have secured the script of a laugh show presently called "Tell It To Jonesy," author being Sgt. Stephen Van Gluck, a newcomer. Abraham, formerly general manager for Jones and Green, is currently an executive in USO-Camp Shows, Ashby being on the staff of the Mansfield, N. Y.

Title may be changed to "Screwballs." It's that kind of a story.

Swanson Tees Off Cleve. Season Sept. 17

Cleveland, Aug. 28.

Gloria Swanson in "Goose For the Gander" is teeing off the Hanna's fall season Sept. 17, and five other attractions are already booked by Milt Krantz, house manager.

Weeks d'led in so far are Sept. 24, Vera Zorina, Canada Lee and Arnold Moss in "Tempest"; Oct. 1, "Overtons"; Oct. 22, Tallulah Bankhead in "Foolish Notions"; Oct. 29, "Hasty Heart"; Nov. 26, "A Winter's Tale."

'Song' Topper Trio Inked

Los Angeles, Aug. 28.

Lester Matthews, Carmen d'Antonio and Sherry O'Neil were inked for featured roles in the stage musical, "The Desert Song," to be produced by Russell Lewis and Howard Young.

Show will open Sept. 15 in San Diego, followed by bookings along the West Coast and in Canada, and winding up in Chicago late in October.

PITT PLAYHOUSE SKED

Pittsburgh, Aug. 28.

Pittsburgh Playhouse, under direction of Robert Gill for third straight year, will open new season on Sept. 12 with "Small Miracle," old Norman Krasna murder melodrama.

Playhouse extending schedule for 1945-46 to 10 plays as against seven in former years and will do a new production every month.

About a Mother

Opening mail orders is not always cut and dried stuff, box-office people will aver. Not infrequently they get laughs from the messages accompanying remittances, as instanced by one such order received for "Anna Lucasta" (Mansfield, N. Y.) from a male patron residing out of town. The fellow was confused, more than just around the edges, for his story reads:

"Make them (tickets) as good as possible, for I'm taking my mother, and she is older than I am."

OLIVER MOROSCO KILLED IN HOLLYWOOD ACCIDENT

Hollywood, Aug. 28.

Oliver Morosco, 69, one-time top stage producer and theatrical manager, was killed Saturday in an accident, almost six months after a similar accident which kept him in the hospital for several weeks. Morosco was struck by a street car as he was crossing Hollywood boulevard.

At the time of his death the one-time theatre owner and producer of such hits as "The Bird of Paradise," "So Long Letty," "Peg o' My Heart" and "Canary Cottage" had only eight cents in his pocket. Yet at the height of his career he was reputed to be a millionaire.

Morosco began his theatrical career as an acrobat in his father's troupe, and in 1892 started his non-footlight work as assistant manager of the San Jose theatre. He then was press agent for the Grand Opera House in San Francisco and the Majestic in Los Angeles. In 1908 he took over the Majestic theatre and subsequently six other California houses, becoming a producing manager in 1909. He produced actively up through 1927, and was owner of the Morosco theatres in Los Angeles and New York.

He is survived by his widow, Mrs. Dorothy Morosco, and a son, Oliver Morosco, Jr.

"A typical Morosco cast" was invariably in the billing of Oliver Morosco attractions, a line that is now near-legendary. After one of the most successful careers as a producer, Morosco suddenly faded. It was known that he had plenty of marital headaches, but his decline started when venturing outside of show business, unluckily lured by a "blue sky" stock scheme.

Morosco was charged with mail fraud and was acquitted, but associates were sentenced to Atlanta penitentiary. Testimony indicated that investors were mulcted out of $2,500,000. Despite vast interests that were his, Morosco was on the Actors Fund list, receiving financial aid for years, and it is reported that the Motion Picture Relief Fund also contributed.

It is a question whether his "Peg o' My Heart," which brought fame to Laurette Taylor, or "Bird of Paradise," which did likewise for Lenore Ulric, was the most successful. Both scored long runs on Broadway, and there were numerous road com-

(Continued on page 50)

B'way Theatre Shortage Poses Added Problem for 11 New Shows Readying

There are 11 new musicals in the process of production and although not in the rehearsal stage, costumes have been ordered and settings are being designed. When and where those shows will arrive on Broadway is anyone's guess even if half of the flock are set back waiting for a definite booking. Nearly all the current musicals are doing so well that it doesn't seem likely that they can be replaced during fall.

The Winter Garden has definitely been leased to United Artists ("Blithe Spirit" film due to start there on Oct. 1) which eliminates that spot from legit. "Marinka," current at the Garden, will move and the Barrymore, Royale and National were mentioned as possibilities but all have been booked with other attractions, latter house being announced to get "Slightly Perfect," one of the forthcoming musicals. Understood the Barrymore is dually booked, same going for the National. Straight plays for both spots will have to click fast in order to stick.

There is some speculation over the Hollywood reverting to legit as it has before. The house is suitable for musicals but the Warners are using it for films ("Rhapsody in Blue," current). The International (formerly Cosmopolitan) at Columbus Circle is almost certain to be in demand, and another possibility is the New Amsterdam, which formerly housed major musicals but has been in films for years. Ultimate building by radio outfits may release a couple of large capacity theatres but that could not happen in 1945-46.

Costume plants are running to capacity, with operators wondering where the materials are coming from. Not only is there a shortage in materials but also labor, not a few workers having gone on vacation despite the operators' commitments to producers. People in costume plants have received additional pay as the result of a delayed ruling by the War Labor Board, which explains their desire to take time off. Grant by the WLB of increased pay and a reduction in working hours was anticipated by costume plant owners who put money aside for that purpose. By lowering the number of working hours per week, the workers will have a chance for overtime wages. Not only are the costumers working on legiters but also night club floor shows and outfits for USO-Camp Shows.

Ticket Broker Plans H'wood Legit House

Hollywood, Aug. 28.

New legit road show theatre in Hollywood will be built by George Gittleson, chief of Gittleson Bros., pioneer ticket broker firm, which has property in the center of the film capital capable of accommodating a theatre seating 1,800.

Hollywood has been without such a theatre since El Capitan ceased playing New York road shows several years ago, leaving the field entirely to the Biltmore in downtown Los Angeles. Gittleson figures the Hollywood sector is able to support big traveling shows on its own.

Col. Frank McCarthy, Former Advance Agent, Now Asst. Sec'y of State

With the appointment of Col. Frank McCarthy as assistant secretary of state in charge of administration, a graduate from show business, is now in an important Washington post. McCarthy wasn't well known on Broadway, but was in advance of George Abbott shows ("Brother Rat") for two years, and was highly regarded by out-of-town showmen, also newspapermen.

Col. McCarthy was secretary to General George C. Marshall and had an office in the capital. He accompanied Gen. Marshall to all important conferences during and after the war, including Casablanca and Potsdam. McCarthy got his degree from the University of Virginia, also from the Virginia Military Institute, being a native of Richmond.

He was largely instrumental in arranging for the Katherine Cornell-Brian Aherne foxhole tour in "The Barrets of Wimpole Street" last year. Although the American Theatre Wing sponsored the show, direct contact was maintained between Miss Cornell and Gen. Marshall through McCarthy.

Burr Quits Rose

Eugene Burr, executive assistant to Billy Rose, has resigned and will leave the Rose organization in two weeks.

Reason is described by Burr as his unwillingness to remain inactive, although with pay, while Rose takes projected trips to Mexico and England. Burr's plans are still indefinite.

Coast to Get 'Nose'

Los Angeles, Aug. 28.

Norman Rainey's new legit comedy, "Cupid Thumbs Its Nose," will be staged here by Jack Present and Harry Zevin, who have started preliminary casting.

Play will open on the Coast and later taken for an eastern tour.

NEW LEGIT THEATRE DUE FOR WASHINGTON

Washington, Aug. 28.

When restrictions of the War Production Board are ended by Oct. 1 Washington will have a new legitimate theatre. Broadway managers have been quietly looking over the field and new construction is about to begin. It may be in the vicinity of Dupont Circle, in the northwest section, where the better-class legit customers come from.

The National has prospered since the Munsey Trust Co. bought the property. It hasn't had a losing week since its operation. The Shuberts have been looking for their own theatre in this city, giving up the Belasco for the Stage Door Canteen, and have propositioned Loew's for the Columbia house on F street. But the Columbia is an economical operation and makes plenty of moula for Loew's.

In the first World War Washington had four theatres, the Shubert-Garrick, Poli's, the Belasco and the National. Because of building restrictions and materials being frozen, the National has had a monopoly for playing legitimate attractions. Gilbert Miller propositioned the Stage Door Canteen to release the Belasco, offering to build another spot where it could entertain servicemen. But the U. S. Treasury turned down the proposition cold after Milton Shubert had tried to make the Belasco something other than a storage warehouse.

NEW 'BLACKOUTS' POLICY

Hollywood, Aug. 28.

Ken Murray is abolishing Saturday matinees of his "Blackouts of 1945," now in its fourth year at El Capitan theatre.

New policy, effective Sept. 7, calls for two complete Saturday night performances, starting at 7 and 9:45.

Montgomery Refusal to Modernize 'Irene' Slated for Arbiters' Verdict

Dispute over the rewriting of "Irene," which is to be the basis for "Alice Blue Gown," is slated to be adjusted by arbitration being held by assent of the Dramatists Guild. Book was originated by James Montgomery and it is alleged that he refused to modernize the story, although he agreed to do so last March. Expectant producers who entered into a contract with Montgomery will ask the arbitrators for an award that either the author bring the script up to date or permit another writer to do so. No similar case has arisen since the Guild was formed.

Harry Tierney, who composed the original score with the late Joseph McCarthy, has written seven new numbers, only songs retained being "Irene" and "Alice Blue Gown." Producers claim that Montgomery's attitude may impair the rights of others concerned in the show, namely Tierney, widow of McCarthy and his son, also the new managers. Montgomery is quoted saying that they would have to use the original script or else.

Charles Cassanave, a Coastite, and Lew DuFor are to produce "Alice," which they assert was planned as a new musical, not a revival. Understood that RKO will be the principal backer.

"Irene" was produced in the fall of 1919 at the Vanderbilt, N. Y., where it ran two years.

Shows in Rehearsal

"Spring in Brazil"—Shuberts, Monte Proser and Milton Berle.

"Tobacco Road" (road)—Harry Oshrin.

"Therese"—Barney Klawans and Victor Payne-Jennings.

"Polonaise"—Horace Schmidlapp and Harry Bloomfield.

"Deep Are The Roots"—Kermit Bloomgarden and George Heller.

"The Ryan Girl"—Shuberts, Edmund Goulding and Albert De Courville.

"You Touched Me"—Guthrie McClintic.

"A Boy Who Lived Twice"—Hall Shelton.

"Forever Is Now"—Gertrude Macy.

"Emily"—Lee Shubert and Albert De Courville.

"Laughing Room Only" (road)—Shuberts.

Plays Out of Town

Make Yourself at Home

Philadelphia, Aug. 27.

Johnnie Walker production of comedy in two acts and four scenes by Vera Mass and Nat Lewis. Directed by Walker; settings, William Noll Saulter; costumes, Janice Wallace. Opened at Locust theatre, Philadelphia, Aug. 27, '45.

Luther Quin.....Donald McClelland
Honey Bee Collins.....Bonnie Nolan
Vic Arnold.....Phillip Huston
Ray Gilbert.....Donald White
Porter.....Moe Brodkin
Dwight Waring.....William Valentine
Mona Gilbert.....Sally Eilers
Mama Gilbert.....Suzanne Jackson
Ivy.....Elizabeth Drew
Ferris Delmar.....Robert Carleton
Reporter.....Grey Stafford
Reporter.....Robert Noe
Photographer.....Lou Nilson

This year's opener in Philly looks very doubtful of either Broadway or Hollywood chances. Johnnie Walker, former screen player (silent days of "Over the Hill"), is the producer of "Make Yourself at Home," which opened a two-week engagement tonight at the Locust Street theatre, with the presence of Sally Eilers, film player, in the lead as its most tangible asset.

Here is one case where there is no need or chance of saying that show may be improved with cutting and sharpening. Vera Mathews' comedy had a running time of a scant 90 minutes on the opening and with only one intermission (two acts with two scenes each, all in the same setting), final curtain fell about 10:22.

Idea had been spread here prior to show's opening that "Make Yourself at Home" dealt with Hollywood during current apartment shortage, but that proved on the ixnay side. Comedy is laid in New York, although quite a few of the characters are movie people.

Miss Eilers plays the role of Mona Gilbert, film celeb who decides to take a flyer on a stage appearance and chooses a script against the better judgment of her manager (and would-be husband). She arrives in New York with mama, a precocious brother, a maid and the manager, and the last-named gets her into the swanky apartment which she has previously sub-let to a supposedly reputable business man. He happens to be living there with his undercover sweetie—a southern gal with one of those thick "you-all" dialects, and the two love-birds naturally object to the interruption, especially the man. The show is a complete flop, with everybody realizing that fact even before notices come out. The manager again proposes marriage, and since Mona's film career seems also washed up, she accepts and decides to retire from her career in favor of a farm life. Everybody's set to go west, much to the joy of the harassed sub-tenant when a piece of unexpected publicity—Mona's young brother socking a first-line critic in a nightclub after the show—causes her studio to renew option, and at end she has another potential stage vehicle, and the whole merry-go-round starts over.

Miss Eilers looks very smart indeed (except for last ensemble), but her acting is nothing to rave over. If anything, she under-plays several temperamental scenes which might have made for better comedy. However, she's still the news of the occasion and whatever chance the comedy has, which is dim, must rest on her shoulders. Certainly re-writing or even re-staging won't help much even though Walker's direction is sometimes clumsy.

Best performances in supporting cast without question is that of Philip Huston as Vic Arnold, the agent-manager. He's both amusing and sympathetic in his more serious moments. Bonnie Nolan collected quite a few laughs with her broad Georgia (Alabama, Carolina?) accent and wears a couple of very revealing negligees. Donald McClelland is broadly amusing as her sweety-pie whose main requirement is to swear at all the interruptions to his illegal honeymoon. William Valetine as the author (who claims the play he wrote was nothing like the one which flopped), Donald White as the precocious young brother, Robert Carleton as Mona's unfortunate leading man, and Suzanne Jackson as "mama" give as good support as the play allows them. But that's not much. William Noel Saulter's single set is artistic and effective.

Local first-nighters and crix were joining in the hope that this was not prophetic of 1945-46 stage fare.

Waters.

SECRETARY

Assistant to Producer or Playwright

Young lady, 22, stenographer, typist, college. Five years professional experience Stage, Motion Pictures, Radio. Would make excellent executive assistant.

Box 60, Variety, 154 W. 46th St.
New York City

Happy Birthday
Dear Annie Lucasta
Cleo Conrad

PLAYER and LEE

Scripts - Music - Lyrics

Specialty Material

64 E. 34th St.—LE. 2-9503
New York 16, N. Y.

Devils Galore

New Haven, Aug. 23.

William Cahn production of comedy in three acts (six scenes) by Eugene Vale. Features Ernest Cossart. Staged by Robert Perry; setting, Howard Bay. Opened at Shubert theatre, New Haven, Aug. 23, '45; $3 top.

Bernie Grant.....Jimmy Elliott
Effie Thurston.....Tony Eden
Cecil Brock.....George Baxter
Miss Pierce.....Betty Kelley
Mrs. Isabel Goodwyn.....Jean Cleveland
Dr. Aguirra.....Harry Sothern
A Devil.....Ernest Cossart
Larry.....John Effrat
Bobbie.....John (Red) Kullers
Inspector Brandon.....Malcolm Lee Beggs
Atamar.....Rex O'Malley
Packey Gurney.....Solen Busey

This new comedy will require a radical dose of jet propulsion between now and its Gotham debut. It hasn't much of a chance at the box-office.

A divergent plot development that oscillates between fact and fantasy is not particularly convincing, or entertaining, in either category in its present state. "Devils Galore" contains an interesting basic thought, but its waterloo comes in amplifying that thought to amusement proportions.

The comedy's potentialities center around a two-week probationary period which Cecil Brock, literary agent and prize rake, wangles out of a devil who has been sent to claim his soul when Brock is conked by a budding novelist whom he attempts to seduce. Brock sells the devil the idea of letting him hang on to mortality for a couple of weeks, in return for which he promises to bring the devil the soul of the young girl. The deal is made on conditions that the devil accompany him in mortal form. There follows a hodge-podge of murder mystery, philosophy, naivete and lust that becomes bogged down in its own maze. Script never quite extricates itself in time for the final curtain, wherein Brock gets bumped off a second time.

Ernest Cossart comes back to legit in a role that is properly featured on the playbill but not in the manuscript. Playing the soul-seeking devil, he conveys the impression that maybe Hades isn't such a devil of a place after all in comparison with 20th century morals. As a matter of fact, he's glad to get back to it, following a couple of weeks as a rejuvenated mortal. Cossart gives a good interpretation of the part as it is written, even when handicapped by trite lines and situations. As the central character, however, his sympathetic possibilities are dissipated by wavering scrivening which never binds him to a consistent thread.

Tony Eden carries the ingenue role convincingly and impresses favorably with a soft-spoken appeal that presages definite promise. Completely at ease as the embryo writer, she offers physical attractiveness also. George Baxter plays Brock in good style and same applies to Rex O'Malley, an understudy devil who appears when the first devil calls for help. Jimmy Elliott registers opposite Miss Eden in the other half of the juvenile love interest. Minor parts are handled capably by Malcolm Lee Beggs, detective inspector; Harry Sothern, specialist in satanism; Betty Kelley, number one femme foreign correspondent; Jean Cleveland, successful scribbler.

As a maiden effort, William Cahn has done an okay production job on "Devils." Single setting of a literary agent's office in a Fifth avenue skyscraper is colorful and in good taste. Same goes for femme apparel. Cast is generally well chosen. *Bone.*

Unfaithfully Yours

Worcester, Aug. 25.

Guy Palmerton Players production of comedy by Paul Kirdean, Jr. Directed by Frank Lyon; setting, Milton King. At Auditorium Playhouse, Worcester, Mass., Aug. 27, '45.

Roy Wayne.....Edward Bowley
Zoe Chalmers.....Isabel Price
Faye Crane.....Elsbeth Hofmann
Chet Crane.....Bruce Brighton
Lotus.....Geraldine Dvorak
Carl.....Frank Lyon

Here's an original venture by Guy Palmerton's stock players, a comedy the author soon plans to send to Broadway. It's the best production of the local troupe this season—but not for the main stem in its present form. It has laughs and well-timed punch lines. The story lags at times and plot is quite incoherent, but there are beaucoup belly laughs which make Worcester audiences overlook the technicalities.

Story revolves about a devoted wife (Elsbeth Hofmann) who tries giving her blessing on an illicit runaway affair between her husband (Bruce Brighton) and a gypsy-Basque adventuress (Geraldine Dvorak) who dabbles in poetry of a sort. The wife, through her "generosity," hopes to break up the affair. When this tack fails, she is about to try poison when a "stomach specialist" (Frank Lyon), whose home the couple had rented, returns from India, not knowing his house had been rented.

After some amusing uncertainties the preliminaries of another runaway affair are worked up, only to be interrupted by the return of the husband, still accompanied by the poetess. There's confusion aplenty, but it's laughable, and it takes skillful direction to keep things moving on an even keel. That's what Frank Lyon did.

Acting is superb, with Miss Hofmann carrying off the honors. Highlight of the performance is a hair-pulling, rasslin' match between the Misses Price and Dvorak, but it's Miss Hofmann's contribution which really keeps the play together.

Lark.

Oliver Morosco

Continued from page 49

panies. Among his productions were Jack Lait's top plays, "Help Wanted" and "One of Us."

Morosco first produced "Abie's Irish Rose" in Los Angeles, but permitted the comedy to revert to Anne Nichols, who presented it on Broadway, where it established a record run and earned the authoress millions. One of his ventures that ended on the wrong side of the ledger was known as "Morosco Town," for which he bought land in California, idea being to produce pictures and plays at less than half the usual cost. He went into bankruptcy in New York soon afterwards (1926), liabilities being $1,033,000 and assets $200.

Morosco started producing in New York in 1917, having built the Morosco theatre ("The Voice of the Turtle" is current there), first presentation being "Canary Cottage" (Trixie Friganza, Charles Ruggles). He was unusual among showmen, clicking with straight plays as well as musicals, which included "So Long Letty" (Charlotte Greenwood). Among the many successes was "Lombardi, Ltd." (Leo Carrillo). His last fling at Broadway was called "The Morning After the Night Before" (1927).

Perhaps the longest legal battle in theatre annals concerned "Bird," which started in 1912 and ended in 1930 in favor of Morosco and Richard Walton Tully, who write the hit. Mrs. Grace A. Fendler alleged plagiarism, but the mother of W. R. Hearst testified that Tully wrote the first draft of the play in her California hacienda. Tully was a protege of Mrs. Hearst, who put him through college.

Morosco and the late Franklyn Underwood, his general manager, had offices atop the Morosco theatre. During prohibition both were well supplied with liquor and were prodigal in its dispensation. The booze was kept under an office trap door covered with a rug.

MARRIAGES

Devika Rani to Svetoslav Roerich, Bombay, India, Aug. 23. Bride is Indian film actress.

Helen Smith to Col. John Hoover, Hollywood, Aug. 19. Bride is screen actress.

Lyda Sue to John Metcalf, New York, Aug. 23. Bride is a dancer.

BIRTHS

Mr. and Mrs. Leon Leonidoff, son, New York, Aug. 22. Father is producer at the Radio City Music Hall, N. Y.

Mr. and Mrs. Don DeFore, son, Los Angeles, Aug. 23. Mother is the former Marion Holmes, singer; father is screen actor.

Mr. and Mrs. Jack Maurice, son, Hollywood, Aug. 24. Mother is the former Oril Tuller, ballerina; father is a Hollywood agent.

Mr. and Mr. Noah Berry, Jr., son, Los Angeles, Aug. 24. Father is screen actor.

Mr. and Mrs. Owen Tyree, daughter, Santa Barbara, Aug. 23. Father is screen actor.

Mr. and Mrs. Don McBain, daughter, Hollywood, Aug. 22. Father is co-owner of Palm Springs (Cal.) Broadcasting Co.

Lt. and Mrs. Steve Rodnok, Jr., daughter, Pittsburgh, Aug. 15. Father managed a theatre for his father before going into the service.

Mr. and Mrs. Francis Jones, son, New York, last week. Father is in h.o. art dept. of Warners.

Mr. and Mrs. Mark Goodson, son, New York, Aug. 20. Father is producer-director with Mildred Fenton office and also directs "Treasury Salutes" airer.

OBITUARIES

OLIVER MOROSCO

Oliver Morosco, 69, was killed by a street car in Hollywood, Aug. 25. Details in legit section.

FRANZ WERFEL

Franz Werfel, 54, author, composer and poet, died in Beverly Hills, Aug. 26, following a heart attack.

Werfel, whose greatest tome was "Song of Bernadette," film version of which won Academy award, had just completed a new novel "Star Of The Unborn" on Friday (24).

He was born in Prague and educated in Europe, where he started career as educator. During World War I he served in the German army. He began writing poetry in Vienna after war's end. His first success was "Forty Days of Musa Dagh" in 1934.

Charles B. Dillingham

Aug. 30, 1934

"Gone but not forgotten"

R. H. B.

He came to America in 1940. Lately he had suffered from heart trouble, but was believed to be improving when last attack occurred.

He is survived by widow, mother and a daughter.

PHILIP L. PONCE

Philip L. Ponce, 59, songwriter, music publisher and talent agent, died in New Haven Aug. 23. He had retired several years ago because of illness.

For a time he had been connected with the artists' bureau of National Broadcasting and had managed the late Tom "Fats" Waller and other artists. He also conducted a music publishing company in New Haven.

He wrote many songs, including "Carmencita," "Sugar Rose," "I'd Rather Cry Over You," "Last Rose of Summer Was the Sweetest Rose of All" and 'Lady of My Cigarette."

Surviving are two daughters, now married, but who had been known in radio as the Ponce Sisters.

NAT B. BROWNE

Nat B. Browne, who had been in the theatre industry 25 years in Washington, died Aug. 27 in that city.

Browne, born in California, came to Washington to work for the Ford Motor Co. He later joined the Crandall Theatre organization and subsequently became executive secretary to John J. Fayette, zone manager of Warner Theatres. He was past secretary and a member of Variety Club, secretary of the Motion Picture Theatre Owners of the District of Columbia and secretary of the War Activities Committee of District of Columbia.

Survived by three sisters and a brother.

PERRY NORMAN

Perry Norman, 61, veteran legit actor, died Aug. 27, New York.

Born in England, he made his first appearance in this country in 1924 in "Best People" and later in "Old English," supporting George Arliss. In 1929 he played in "Journey's End" and a year later in "First Night." Subsequently he acted in "The Better Ole" and "Criminal at Large."

Services will be held at Walter B. Cooke's Chapel, 117 West 72nd street today (Wed.) at 12 noon under auspices of the Actors' Fund.

LOU BIGELOW

Lou Bigelow, 62, ex-musical juvenile, died in Chicago last week of a lingering skin affliction. He was juvenile lead for Nat M. Wills musicals and once teamed in a vaude act with Jack Curtis. After his marriage he left the stage, plugged songs for Jerome Remick. For a time he was with Chicago branch of William Morris Agency. In later years he was a stock broker.

Joe Bigelow, former "Variety" mugg and now chief of the radio writing staff of the J. Walter Thompson ad agency, is his only son. Widow also survives.

Burial in Jamaica, N. Y., last Thursday (23).

WALTER E. BLAUFUSS

Walter E. Blaufuss, pianist and composer, died in Chicago, Aug. 24, after a heart attack.

He conducted the "Breakfast Club" radio show orchestra for eight years until the fall of 1942, when he retired due to ill health, and had also batoned other radio shows, including the National Farm and Home Hour. Composed many songs, including "Your Eyes Have Told Me So," and "Isle of Golden Dreams."

Survived by widow, a brother and sister.

HARRY REDMOND

Harry Redmond, one of the pioneer film exhibs in the St. Louis area, died at Hotel Jefferson, St. Louis, after a lingering illness.

Redmond entered the exhibition field in 1910 when he took over the Lyric, East St. Louis, from Joe Erber, who opened a vaude house. Later Redmond acquired the Majestic in East St. Louis, and several years ago leased it to the Publix Great States Theatres, Inc.

DON NORMAN

Don Crosnoe, 38, known professionally in radio as Don Norman, died in Chicago, Aug. 25, after a heart attack. He had broadcast "Your Date With Don Norman" over Station WGN and later was on the Blue network with the "Don Norman Show." He returned to Chicago last week from California, where he had been a network announcer for nine months.

Survived by his widow.

PAUL W. DRAKE

Paul W. Drake, 52, showman, died Aug. 18 in Akron, O. For four years he was with Ringling Bros.-Barnum & Bailey Circus until he joined the Army in 1916. He later operated his own carnival for 15 years and did outdoor promotional work on special events. During the war he worked in a district defense plant.

His mother and two sisters survive.

MAX SCHECK

Max Scheck, 63, former dance director of Broadway musicals, died Aug. 26 in Newark, N. J. He had retired some years ago.

Best known among productions staged by him are "Show Boat," "Hit the Deck" and "Lady Be Good."

John G. Buss, 88, pioneer motion picture scenic artist, died Aug. 21 at his home in Los Angeles. He began his career with Vitagraph, one of Hollywood's earliest film studios, and retired 15 years ago.

In Commemmoration of My Beloved Friend and Theatrical Mentor

PAUL ARMSTRONG

Who Passed Away Aug. 30, 1945

BEN. J. PIAZZA

Mrs. Golding Bright, 86, widow of the dramatic agent and novelist under pen name of George Egerton, died in Sussex, Eng., Aug. 12.

Mother, 65, of Gary Gray, night club comic and former circus clown, died in Pittsburgh last week after a two-day illness.

Mother of Henry Schmitt, veteran Pittsburgh district exhibitor, died at her home in that city. Seven other children survive.

Charles W. Goodman, 59, stage manager at the Palace theater, Willoughby, O., died at his home in that city last week.

George Latz, 79, father of Cpl. George Montgomery, film actor, died Aug. 24 on his Montana ranch.

Ewing Powell, 78, father of Dick Powell, died Aug. 23 in Los Angeles.

Father, 78, of Dick Powell, screen star, died in Hollywood, Aug. 23.

WCAU, Phila. House Band, Set Into Steel Pier, A.C.

Philadelphia, Aug. 28.

Elliott Lawrence's orchestra goes in to the Steel Pier, Atlantic City, Labor Day week. WCAU house band, heard over CBS network, recently acquired a new femme vocalist, Roslyn Patton, ex-Wave.

Lawrence's orchestra is also pencilled in for a jazz concert at the Academy of Music, Sept. 25. Latter is a repeat promotion by Bob Horn, WIP spieler, and Nat Segal, ex-sideman now operating the Down Beat Cafe.

Broadway

Duke Ellington to give Carnegie hall concert in early January.

Sgt. Harvey Stone out of Army and emceeing at the Swing Club.

Louis Lober, head of overseas pix division of OWI, back from Europe.

Rebecca Brownstein an Equity attorney, back on job after six weeks' illness.

George Banyai, Everett N. Crosby associate, leaves for Europe to establish contacts.

Henry (Hank) Senber, who "graduated" from the Seabees, ahead of "Foolish Notion."

Matt Shelvey, AGVA's head man, due back from a medicoordered vacation later this week.

Jan Murray doing his stint at La Martinique despite bad cold and high temperature.

Ben Kalmenson, general sales manager for Warners, is in Toronto on company sales matters.

Hal Horne, director of publicity and advertising for 20th-Fox, back from two-week vacation.

Candid camera guys and girls dotting main stem now that film is again available.

Charles Stewart representing Viola Rubber, who will produce a drama called "Last House on the Left."

"Anna Lucasta" presented a capsule version of "3 Is a Family" at St. Albans Naval hospital yesterday afternoon.

Raymond and Selma Spector are now grandpa and grandma, daughter having a boy in Denver yesterday (28).

Eugenie Leontovich and Sidney Blackmer will top the cast of "Caviar to the General," Theron Bamberger producing.

Conductor Max Meth concerts with his symphonette Sept. 30 at Town Hall, assisted by Rosa Canario, dramatic soprano.

Clarence Jacobson will be back with the Chicago "Anna Lucasta," Mel Hammett again becoming manager of the New York (Mansfield) company.

Veteran actor-producer Maurice Schwartz opening classes in dramatics, music and dancing, gratis, for promising talent, at his Yiddish Art theatre on 2d avenue.

Gertrude Lawrence takes time out from sunbathing to appear in a cafe show at the Wianno Club, Wianno, Cape Cod, for benefit of American Theatre Wing tomorrow (30).

Betty Hutton, who left for the Coast yesterday (Tues.), announced prior to departure that in three weeks she will become the bride of Chicagoan Ted Briskin in Hollywood.

Leonard Bernstein, composer-conductor, named music director of the symphony concerts of the New York City Center of Music and Drama for the 1945-46 seasons, commencing on Oct. 8.

Nate Blumberg, Universal prexy, is due east from the Coast in about two weeks. Maurice Bergman, eastern ad-publicity director, got back last Monday from Hollywood, where he had been for about two weeks.

Notables from all phases of showbiz have teamed for the Sept. 27 dinner at the Waldorf for Jack Cohn, Columbia Picts veepee. Affair will help pace the Anti-Defamation League-American Jewish Committee annual fund campaign.

Al Finestone, for four years trade-paper contact for the Paramount publicity department at the home-office, left Sunday (2) for Hollywood to take up a new assignment under George Brown, publicity-advertising head of the studio.

Public relations officers from all nine service commands will meet in a two-day session opening today (29), to coordinate the War Dept. share of the publicity for "The True Glory," documentary telling the complete story of the invasion of Europe. Columbia Pictures is distributing for the OWI through the War Activities Committee and motion picture industry.

Pittsburgh

By Hal Cohen

Burlesque season reopens at Casino Saturday (1).

Bill Armstrong, ex-serviceman, joined sales staff of KQV.

William Penn hotel won't reopen Terrace room until Oct. 1.

Cpl. Homer Wickline, local musician, now post organist at Camp Landon, N. H.

Charlie Dortic, ex-WB salesman, into Wills hospital in Philadelphia for eye treatment.

Mrs. Eva Gottlieb, mother of M-G Manager Saal Gottlieb, here from New York for a visit.

Harris Amusement Co. has renewed Bob Prince's morning news broadcasts over KQV.

George McCalmon, of Western Reserve U. named to faculty of Carnegie Tech drama school.

Billy Hinds and Buzz Aston, both KDKAers, together in a special service unit at Fort Dix, N. J.

Joe O'Brien, asst. mgr. Roosevelt hotel, named manager of the Castleton hotel, New Castle, Pa.

S. Sylvan Simon, M-G director, due here for visit with his mother when he finishes "Bad Bascomb."

Dick and Ray back in town after 13 years, and broadcasting their songs and patter again over WWSW.

O'Donnell and Blair, Jack and Sally Taylor and Christine Forsythe with Bob Strong's orch at Vogue Terrace.

Brian McDonald, with "Icecapades" laying off, to Syracuse to see his daughter Fosemary, a sergeant in the Marines.

Milt Kaufmann, manager of Orpheum in St. Louis, here to relieve vacationing Penn manager, Harry Greenman.

Timmy Weston, "Miss Pennsylvania of 1945," making nitery debut, prior to Atlantic City pageant, at Blue Ridge Inn.

Cleveland

By Glenn C. Pullen

Kay Ballad, singing mimic, to West Coast for Spike Jones tryout.

Harry Richman came into Mounds Club Monday (27) for fortnight.

George Sterney's band back at Bronze Room for second season.

Variety Club planning to move from Hollenden hotel to new quarters.

Hollenden Vogue Room inking Sheila Barrett for two-week run Sept. 3.

Lakewood civic theatre building new workshop and rehearsal hall in spring.

Mardi and Curtiss White opened new recording studio in defunct Orchid Sue nitery.

Frederic McConnell opening Play House's 30th season Sept. 17 with "Tomorrow the World."

Sam Finger breaking up swing unit at Singapore Lounge to rejoin Henry George's Cabin Club outfit as sax-man.

Sophie Tucker, here for nitery date, autographed her book tagged "Some of These Days" at Halle's bookshop.

Rodney Sutton, theatrical agency man who became public relations officer in Admiral Nimitz's fleet, promoted to lieutenant-commander.

Pic B. O.

Continued from page 1

improved equipment and labor-saving devices won't become actual for some time.

Fortunately for the picture industry savings in star salaries and new equipment are expected to materialize about the time any threatened boxoffice dip begins.

The return of former directors, actors, etc., from service is likely to make the supply of talent more plentiful in the next few months. Ultimately it should make no player indispensible. Instead of stars demanding $150,000 per feature, there should be plenty of name players to go around, resulting in considerable saving for producers.

House Reviews

Continued from page 20

Montana, Butte

slot. Gal pleases with nifty rope-spinning on unicycle and other cowgirl stunts for nice palm-whacking.

Three Melodettes, femme trio comprising two sopranos and alto, score with "Carnegie Hall," "Blue Skies" and "Three Little Sisters." Threesome medleys representative service songs in the latter. Encore with clap-hand rhythm and harmony version of "Are You Happy?"

Joey then introduces Costello. Specially pointed for the kids, he has to fight his way off. He gets 'em from teeoff with "I'm Popeye the Sailor Man," to uke accomp. Follows with "It Had to Be You" and "I'll Get By." For encore he takes over on drums in the pit and skin-beats "Bye-Bye Blues" for hefty response. Has to beg off.

Joy and Bonnie, femme partner, maintain pace in closer. Open with double soft-shoe tap. Then Joy taps out eccentric, swish version of "Dance of the Wooden Soldiers." Couple wind up with drunk dance that's a wow. Register solid hit.

Mull.

Capitol, Wash.

Washington, Aug. 23.

Yvette, Dorita & Scannell, Peggy Taylor Trio, Wallace Puppets, Sam Jack Kaufman's House Orch, Milt Slosser; "Out of This World" (Par).

Sam Jack Kaufman's overture this week is "Poet and Peasant," to which he applies some boogie-woogie. Milt Slosser at the organ gets some fun out of antique slides, and has the audience singing.

Wallace's Puppets open with a good collection of song numbers, winding up with impresh of Sally Rand and her fans. Then Yvette and her song cycle, consisting of "Is You Is," "If I Loved You" and "I Wanna Get Married." For an encore "I'll Be Seeing You" gets solid returns. Blonde looker socks all the way.

Dorita & Scannell swap crossfire and go into their burlesque dance. Peggy Taylor Trio features adagio, the girl of the trio being tossed around by male partners. A nifty act and good closer.

Arke.

Panama

By Stan Willis

Nadine Paige seeking plane reservation to U. S. to book shows.

The Kikaros, two lads, Latin lads, are favorites in theatres here.

Johnny Steoffell planed in from San Jose, Costa Rica, where he has the Miramar.

Mary Lee Kelley, after getting her Panama Ritz lined up, planed out for New Orleans.

Senor Canosa is importing Mexican singers and dancers for his all-Cuban show at Club Happyland.

Jack Woods, new Balboa Gardens manager, plotting importation of American name bands and acts.

Scarcity of USO units has troops in this area hungry for shows, and jamming clubs when they hit town.

DeVoll dancers are waiting for passport okay in Miami, being due in Panama City for a three-month date.

Club Florida in Colon, snared Rhoda Chase after her closing at Club Casanova. She did boff box-office.

Ann Sullivan, now Mrs. Gene Pitt, back in town, while her husband does Army stint. She will run his Palmterrace club, until he returns.

Bill Liebow, Hotel International owner, planed in from his Miami spot. He expects to have a name band from the U. S. for his Marine Grill.

V-J Day caught the town in midweek, right after pay-day and with transit troops scattered all over the place. The town went literally berserk.

Marcel Marino, former bistro owner here, is now in Buenos Aires, operating a night spot that seats 2,500. Marcel sold his Rialto to a group from Spain, which put the spot "off-limits" for the military. They soon sold out to Panama operators, taking loss.

Buenos Aires

Mexican warbler Ortiz Tirado bankrolled by Vivired lipstick on Rades chain.

Carlos Maria Guichandut, Argentine Colon opera baritone, off to Rio Janeiro for season at Carioca Opera.

Arthur L. Pratchett of Paramount International in B. A. for confab with Latin-American distribution managers.

Don Carlos Glucksmann, of Condor Films and Radiolux, planing back to Buenos Aires after U. S. business tour.

Alicia Barrie in from Hollywood to take lead in Comedy Show with Enrique Serrano at Astral theatre and for Argentine pic.

Rudolph Firkusny, Czechslovak pianist, here for Colon theatre concert series and Mundo network, sponsored by York perfumes.

"Voice of the Turtle" (Spanish version), with Esteban Serrador and Aida Luz in the leads, has passed 200 performances at Empire theatre.

Nini Marshall, top Argentine comedienne, signed with Argentina Sono Film at $25,000 (U. S.) per pic, highest salary ever paid film star in Argentina.

Tom Fanning, Grant Advertising executive, leaving here to take over agency's Chicago office. Jose Castro Volpe, of Mundo's production staff, joins Grant.

Eliseo Grenet, Cuban composer of "Mama Ines" best-seller, here for Belgrano network, with Toddy Products bankrolling. Composer may also make p.a. tour.

Chicago

Jack Rose, head of Manta-Rose circuit, appointed chairman of the Community Fund Drive.

"Ecstasy" reopened at the Studio theatre Saturday (25) after a tussle with the Chi Censor Board.

Betty Starr has resigned from the Balaban & Katz publicity department to enter the University of Chicago.

A. J. Balaban and Mrs. Balaban in town for few days. Mrs. Balaban plans on writing sequel to "Continuous Performance" biog of A. J.

Press agents are happy again with the resumption of Kupcinet's, Dale Harrison's and Nate Gross' columns after all being on vacations at the same time.

Albert Weiss, Jr., manager of the Olympia theatre, Miami, Fla., stopped off to visit friends on film row on way to his folks' home in Racine, Wis., for a vacation.

Capt. Elliott Kalcheim, theatrical attorney before entering the service, has returned to this country after three years in the Pacific for treatment at the Thayer General Hospital, Nashville, Tenn.

Fourth week options of Charlie Spivak and his orchestra and Buddy Lester have been taken up by Balaban & Katz and they'll wind up a full month at the Chicago theatre with "Incendiary Blonde."

Minneapolis

By Les Rees

Curly's holding over Benny Meroff.

Hazel Scott scheduled for concert at Autidorium.

"Over 21" given "sneak prevue" at Radio City theatre.

University of Minnesota theatre offering "Blithe Spirit."

Legit roadshow season opens at Lyceum here this week with "10 Little Indians."

"Kiss and Tell" on view at Old Log theatre, strawhatter.

Danny O'Neill booked for repeat at Hotel Radisson Flame Room.

Ringling, Barnum & Bailey Circus drew capacity crowds at six performances here.

M. A. Levy, 20th-Fox district manager, off to Des Moines for "State Fair" world premieres.

Bing Crosby accepted chairmanship of Sister Kenney Infantile Paralysis Treatment fund drvie.

Orpheum gave "Wonder Man" terrific advance campaign, spending plenty of dough on newspaper, billboard and radio advertising.

Carl Brisson, held over at Hotel Radisson Flame Room, introducing new song of own composition, "There's a Boy Coming Home to Stay."

Minneapolis peeved because Billy Rose's "Carmen Jones" passed it up for St. Paul, but John Sherman, Star Journal critic, in his review advised Minneapolitans to go there to see it.

RKO says Twin City independents will be non-exempt from percentage demands for three pictures—"Wonder Man," "Spanish Main" and "Bells of St. Mary"—despite organization's insistence on flat deals.

Universal Plans

Continued from page 7

scripted the screenplays for "Gaslight" and "Ninotchka."

Program has the important addition of Mark Hellinger Productions. Hellinger, who made "Thank Your Lucky Stars" and "Doughgirls," will bring several story properties of his own with him to U, with initial picture to be announced soon.

Tone, Susanna Foster and Louise Allbritton will star in "That Night With You," a modern comedy, with William Seiter directing. Maria Montez will do her first modern screen role in "Tangier," a George Wagner production. "Time Out of Mind," from the Rachel Field novel, will be produced by Jane Murfin.

Charles Coburn, Robert Paige and Ginny Simms already have finished "Shady Lady" for the new season's lineup. Four "exploitation specials" will tee off with "House of Dracula," with Boris Karloff.

Jack Oakie and Peggy Ryan are to star in "Hero Wanted." Three Sherlock Holmes pictures and a Joan Davis comedy are included on program.

$2,000,000 Expansion

Universal will soon start on a $2,000,000 studio expansion program that will include 10 stages, an administration building and bungalows, Bill Scully, U sales chief, announced today at the first session of the two-day N. Y. sales meeting.

The $2,000,000 figure does not represent the full cost of the studio expansion program but will care for immediate stepped-up production and the initial phase of postwar development on the Coast.

U's Chicago Sales Confab

Chicago, Aug. 28.

William Scully, Universal sales chief, and A. J. O'Keefe, western sales manager, presided over a company regional sales meeting at the Blackstone hotel last week attended by the sales staffs of eight midwest branches. Sales policy for 1945-46 was discussed with future advertising plans revealed by Maurice Bergman, Eastern ad-publicity manager.

At the three-day confab, besides the home office execs, were district managers M. M. Gottlieb and Joe Garrison; branch managers Ed Heiber, Chicago; Harry Hynes, St. Louis; Jack Langan, Kansas City; Lou Levy, Des Moines; L. J. Miller, Minneapolis; W. L. Parker, Milwaukee; E. J. Robins, Detroit, and H. B. Johnson, Omaha, in addition to salesmen and bookers from each office.

War Pictures

Continued from page 3

submarine warfare. There are about five completed books on sub warfare in which picture producers are reported interested.

Cowan Skeds Europe Trip

Hollywood, Aug. 28.

Lester Cowan, indie producer, announced a forthcoming trip to Europe to arrange for continental distribution of two pictures, "The Story of G. I. Joe" and "Tomorrow the World." He aims to make territorial rights deals in various countries and seeks to keep both films segregated from any group distribution.

Cowan believes there's still a profitable field for war films in Europe, even though the fighting is over.

Hollywood

Cliff Geissman bought a home in Leimert Park.

Gregory Peck vacationing at Rancho Santa Fe.

Donna Lee recovering from emergency appendectomy.

Capt. D. E. Iszard recovering from emergency operation.

Doris Warner LeRoy divorced Mervyn Leroy in Reno.

Lew Kerner resigned from the William Morris agency.

Mrs. Norman Z. McLeod recovering from major surgery.

Lester Cowan returned from four months of eastern touring.

Bill Smith and Tony Owen have checked out of Famous Artists.

Howard Strickling to Metro after business in Boston and New York.

Otto Meyer succeeded Sherman Harris as chief cutter at Columbia.

Polly Ellis, new "Miss California," inked for a film chore by King Bros.

Max Parker, art director, celebrated his 30th year in film business.

Claire DuBrey, vamp of silent pictures, resuming film work at Republic.

Ford Beebe, Universal director, resting on his ranch under doctor's orders.

Harry Grey back at his Republic producer desk after three weeks in New York.

Joseph M. Schenck returned to his desk after three weeks out with pneumonia.

Russell Holman in from New York for huddles with Henry Ginsberg at Paramount.

Ernest Truex starting his 31st year on the screen in "Life With Blondie" at Columbia.

Russ Kaplan, wounded at Guadalcanal, is working as stand-in for John Wayne.

George Jessel to Des Moines to emcee the opening of "State Fair" for 20th-Fox.

Lenore Ulric returning to pictures, after eight years, in "Time for Two" at Metro.

Herbert J. Yates celebrated his birthday with the help of the whole Republic studio.

Judy Garland and Vincente Minelli checked in at Metro after an eastern honeymoon.

Clark Gable made a three-minute short at Metro in behalf of the War Wounded Fund Drive.

Ring Lardner, Jr., and his brother, John, war correspondents, in town to resume film writing.

Bryan Foy doubling as director on his 20th-Fox production, "Doll Face," while Lewis Seiler is ill.

Major David A. Bramson returned from Rome and is awaiting his release at Fort MacArthur.

Hume Cronyn playing the father of his own wife, Jessica Tandy, in "The Green Years" at Metro.

Ken Parker, recently released from the Army, is now a director at the Youtheatre at Santa Barbara.

Nicky Goldhammer, general sales manager for Film Classics, in from New York for company huddles.

Capt. Marshall Grant completed production of four post-war training shorts for the Army at Warners.

Agnes Moorehead filed suit for separate maintenance against Jack G. Lee, asking only one dollar per year.

LeRoy Hillman, George Beatty and Don Hankey bought the Pirate's Den and will reopen under a new name.

Vernon Downing resuming his film work after discharge from the American Field Service in Italy and France.

Victor Adams to San Diego on an inspection tour as coordinator for the film industry's War Activities Committee.

Steve Brooks checked out of Paramount to become publicity director for the Preston Sturges unit at United Artists.

Michael Owen, former film actor, held for trial on a charge of slugging John Wexley, screen writer, on the night of the Jap surrender.

Selvin Levinson, Warners publicity, awarded the Bronze Star Medal for service last year as captain in the Army Air force in China.

Ricardo Santander and Julio Villalobos, Chilean government officials, gandering film studios as guests of the Motion Picture Society for the Americas.

Lieut. Sam E. Brown, formerly with the Academy of Motion Picture Arts and Sciences, decorated with the Bronze Star Medal for meritorious service in Germany.

Philadelphia

By Si Shaltz

Eddie White headlines show for Palumbo's reopening Sept. 8.

Mrs. A. G. Slavin resigned as secretary of War Activities Committee.

Les Joy, KYW general manager, back from vacation at his Chester Springs (Pa.) farm.

Katharine Clark, WCAU femme gabber, expected back shortly from tour of France and Germany.

Claude Morris, Sam Goldwyn eastern ad exec, in town for opening of "Wonder Man" at Erlanger, Sept. 19.

Members of 1619 Club, consisting of employees of Westinghouse stations, throwing Victory picnic at Forrest Park, Bucks county, Sept. 8.

William Cronin, former executive assistant to Postmaster-General, has resigned to become aide to Frank C. Walker, head of the Comerford circuit.

Medals For Louis

TRUMPET ACE RECEIVED 16 VOCAL AWARDS

"Armstrong made an outstanding contribution to the expansion of style in trumpet playing. If his style is sometimes overdone by other trumpet players, nevertheless, it is Armstrong who gave that instrument its new horizon. It is up to to-day's trumpeters not to sprawl all over it. By his rough and flexible trumpet manner of singing, by his extension of trumpet technique which has influenced so many musicians and by his great recordings, Louis Armstrong has enriched American jazz."

ROGER PRYOR DODGE

What The Man Says, is—'There's A Little Armstrong In' Em All'

SATCHMO

LOUIS ARMSTRONG

And His Famous Orchestra

Featuring

VELMA MIDDLETON • JOE GARLAND • BIG BILL MOORE

Currently TRIANON BALLROOM, Los Angeles, Until Sept. 9

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WEEK SEPT. 11

GOLDEN GATE THEATRE
San Francisco
WEEK SEPT. 26

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